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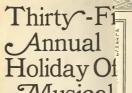
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The coming meeting of the Music Teachers' National Association at Philadelphia, December 29th to 31st, features an unusually wide variety of items of interest. The association has always been returned in minute more after of years of laterest. The association has always here of laterest. The association has always here of laterest. The association has always here of the laterest of l

In the seventeenth annual competi-

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two hundred teachers who attended.

The Million Dollar Drive for an order-bester, upon due to the Philadel plain of the Philadel plain of the Philadel plain of the Philadel plain of the Philadel plain in the Philadel plain of the Philadel plain of the Philadel plain of the Philadel Philadel

mine. Alma Gluck, the operatic so-permo, is suffering with a nervous break-down, which will necessitate the cancellation of still her professional engagements for the com-ing season. Mme. Gluck is to rest for several months until her health is perfectly restored.

The Boston Symphony Orchestra In-ingrated its thirty-ninth consecu-tive senson, with the initial performance on October 10th, under the baton of Pierre Monteux.

Pittsburgh has begun the musical senson with a series of unulcipal organ recitals. All of the best-known organists of the city will take part in these, as well as the church singers, who will contribute solos and quartets.

"The Woman Without a Sweet-heart" is the title of Rlchurd Stranss" new opera. It stresses one significant and sorrowful outcome of the war forced upon the world by his unhappy country. One of its choruses is said to be called "The Chorus of Unborn Children."

Mme. Alma Gluck, the operatic so- The Lexington Theater, New York, the Leximetra Theaters. New York, down, which will necessitate the excellation of all her professional engagements for the contained all her professional engagements for the contained and the professional engagements for the contained and the professional engagements for the contained and the contai

Value Franko, the noted conductor, has hast from the property of the property

Sunday concerts in Munichester, England, are being blucked by the Blue Laws, invoked by the Musel Market Watch Committee. The concerts in question are being given in aid of the pension fund for the orchestra. All the performers, in-cluding the soloists and the conductor, are giving their services free.

Muc. Schnmann-Heink has returned alone to the United Stntex, the passport laws having run counter to her Intention of bringing back with ber the children of her oldest son from Germany. She had planned to make American clitzons of the children.

Lleut. John Philip Sousa recently Lieut. John Philip Sonsn recently celebrited the twenty-seventh annicelebrited the twenty-seventh anniproperty of the property of the control of the most successful compositions. This
certy Bell March." Souss is probably the
veteran band leader of the world, since, so
far as is Known, no other conductor has been
continuously in charge of an organization for
so long a period.

"Apple Blossoms" is the title of an operetta by Kreisler, the well-known violinist, and Victor Jacobi, to a libretto of William le Baron. It was produced with much success in New York recently.

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### CONTENTS FOR DECEMBER, 1919

World of Music. 755

Voice Department. Herbert W. Green per Service and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Music of the Various Properties and Answers. As de Gorbert and Ans

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Paderewski has given un maste for serious pullties. He recently told a friend that he would never play in pull-again.

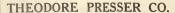
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Major Charles Franklin, R.M.L.I., Director of the Royal Vaval School of Music, Engined, is dead after a prolonged illness. He was at one time musical director in the Egyptian Army



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10974 Christians Awake	4488
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What Sounds are Those

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### Americanization Through Song

How can we turn the great stream of Aliens pouring into America into Americans? Of course it must be through some form of education; but most of these people have already had whatever schooling they will receive in their native countries before they land here. They come to America to live, to work, to make money, to be happy. Thousands die quite as much alien as they were when they stumbled wide-eyed down the gang-plank at the dock in New York.

The first step in the process of naturalization in any country is to learn the language of that country. English is the language of America. The immigrant should learn English and learn it as quickly as possible. Kenneth Clark, altruist musician, Princeton graduate, worker and song-leader here and abroad during the great war, sends us the following idea now being carried out by the War Camp Community Service with which he is identified

The plan is to throw upon a screen by means of stercopticon before a group of foreigners in a community, the words of a folk-song which these foreigners know. Then after they have sung this song in their native tongue, the same song in an English translation is thrown on the screen and they are taught to sing it in English

On Columbus day in New York, a meeting was held in a Public School under the auspices of Greenwich House in the Italian district. Frederick Gunther, a prominent American bass and baritone, was the song-leader. The words of Santa Lucia, O Sole Mio, and Funiculi-Funicula, were thrown upon the screen, first in Italian and then in English. A local Magistrate, Judge Freschi, explained in Italian the advantages of learning English, and urged all the boys in the audience to bring their parents to the next meeting. It has been said that this use of foreign folk-songs leading to American folk-songs, such as those of Foster and others with their simple tunes and understandable uses is one of the finest possible means of learning English in large groups. This is evidently a very practical idea, and we hope that public-spirited readers of the ETUDE will take it upon themselves to see that it is promoted.

### John Barleycorn's Requiem

In the early youth of the editor (and that was not so very, very long ago) it was the custom to think that musicians in many instances were upon all too friendly terms with John Barleyeorn, Esq. There are certain classes of American musicworkers who have been as sober all their days as the proverbial judge. Others who have spent festive days in European atcliers, have gone to the other extreme. Somehow the tendency in America for a long time has been turning toward sobriety, and now we are to have laws which will make us as dry as a Hummel

The Washington Herald seems to think that this will have a beneficial effect upon music in certain ways. We have made a few investigations, and we are told by some Hotel men that music is their only hope for preserving that ante-boozum conviviality which proved so profitable to the Bonifaci. Anyhow, it is an interesting incident in the many which come up to help us make variety for this page, which we trust our readers may enjoy reading as much as we enjoy writing. Here is what the Herald has to say:

"This impetus will reflect itself in a greater patronage of the concert stage, more pupils for the music-teacher, in the larger sale of musical instruments and more employment to professional musicians at an increased wage.

"It is not just for the reason that people will have more money to spend for music and music-making devices, but it is, in fact, that those of us who used to use alcoholic beverages in one form or another to get away from the material of our everyday life, are going to use music to a degree for the same pur-

"One of the musical publications prophesies that next year will find twenty-five-piece orchestras in many of the big hotels where but eight or ten men are now employed

"Many of the big cities now have symphony orchestras of

their own that have not had them before "Music is one means by which we can forget the material, for a time at least, but without intoxication as in the case of

A Christmas of Gratitude

To you who have been our friends and supporters during the blackest, wildest hours in the history of civilization, THE ETUDE gives its heartfelt gratitude. To you belongs the credit and honor of holding fast to your ideals, of sustaining the beautiful things in life, of making your music minister to humanity's great cause.

Like some mighty storm the great war came and passed. The rumblings of the

thunder still are heard in the dis tance as the glorious peace approaches. Never will the Christmas bells peal sweeter than they will this year. Music is the voice of peace and it is to the musicians that the world is looking to herald the world peace now awaiting us.

To all of you, with hearts full of thanks for your splendid fellowship during the war we wish a Merry, Merry Christmas!

### Pogroms and Progress

Repress a man, scorn him, revile him, scoff at him, insult him, sucer at him, cheat him, obstruct him, fight him-and if there is the real mettle in that man, the sense of eternal right down deep in his soul will force him to rise triumphantly and achieve overwhelming success. The same is true of a race. Witness the staggering results which came from the repression of our Puritan forefathers. It was this resistance which put iron in the character of the men and the women who laid the foundations of our beloved America.

In like manuer the Jews, persecuted through the centuries from Cesar to Czar, when given a chance, soar to artistie heights that often make them the wonder of the ages. This is particularly true of the Jew in music. When his finer sensibilities are developed, when his keen intellect is trained, when his genius is freed he becomes a virtuoso or a composer in the high sense of the word. The cruel pogroms of Russia have been but a whip to the race. Instead of exterminating it, the lives that have been sacrificed, have driven others on to triumph. All honor to those who have succeeded so wonderfully. It is right that they should be richly rewarded-who give the world so

The trouble with many Gentile musicians is that they do not have obstacles enough in their youth. Everything is made comfortable for them. Their minds become flaccid, their bodies indolent, talent repines and genius slumbers on the bed of failure. This is often likewise true of Jews when prosperity and liberty are theirs. The editor, in his experience in teaching scores of Jews, found this time and again. It was the Jews who came trembling from the shambles of Kishineff and Odessa who outstripped all other students. It was the race dammed up by years and years of persecutions that triumphed. That is the great point. Hold back a brilliant, able, strong man, and the day will come when he will run far beyond his fellows.

In American musical art the Jew has made a splendid edifice for himself. Many of the unpleasant attributes that have been attributed to his race by scoffers have been conspicuous by their absence. He has, in many cases known to us, helped Gentile genius with free tuition and has done it in such a quiet way that very few have ever heard about it. He has contributed sulendidly to the American war funds, and has supported the flag with his blood and valor as well as his gold. Once emancipated from the chains of European tyranny and permitted to develop his God-given talents under new and liberal conditions, he does not stand apart from our national ideals, as some so stupidly believe, but becomes American in the true sense of the word. At this Christmas time, when the world bows to the wondrous light of Bethlehem let us not forget that the child cradled in a manger, who came to save the world, was born of the tribe of Israel.

### Higher Tuition Rates Certain

Or course teachers will receive higher tuition rates. We have never let ourselves think anything else. The only reason why they have not gone up in the past, is that the teachers themselves, devoted to the sacrifice that has accompanied the profession since the beginning, have been too patient. But the world when it wakes up is not going to let things go on in that way.

Slowly but surely Mr. and Mrs. Public are coming to see that after all the foundation of all things is education, physical, mental and spiritual. The very continuance of the State is based on this. Without it—without the knowledge and the wisdom and the power that comes through it—the world will be forced through the gates of Sheol.

But it takes something more than merely boiling over with rage to learn that a man who feeds hogs makes more than many teachers in the same community! Of course the hogs have to be fed, and labor is scarce; but what about the minds and souls of the little children who some day will be either the makers or the despoilers of this country-dependent entirely upon the kind and amount of education they will receive.

Convinced as we are that music is one of the great essentials in mind training and soul development, the music teacher deserves earnest consideration in all movements to raising the incomes of teachers. The ETUDE feels it a privilege to help in all such movements. For the past two years we have devoted a great deal of our space to this purpose and urged our readers to organize to this end.

Let us close this editorial with a quotation from the statement of Governor Smith of New York, written after his signature of the bill in New York State increasing teachers' salaries

"Neglect the school houses, and you provide a fertile field for the spread of doctrines of the discontented who, without a proper understanding of the benefits and blessings of our free country, cry out from the street corners of our important cities for the downfall of our state and the dissolution of our Union."

### The Cost

A COLUMN twenty men abreast, marching sixty days-sixty long days and sixty nights-that would be the parade of the dead who fell in the great war on the side of the Allies. The cost of \$200,000,000,000.00 is trifling beside this. Let us who are lovers of music, teachers of music, do our utmost share in helping with all other forces for the good, to spare Christendom the repetition of such a ghastly parade!

#### Movies and Music

One of the best known New York publishers (Appleton & Company) have arranged with a film manufacturer to have films to accompany their text books. Thus the children will not merely have the half-tones that illustrate their book, but actual moving-pictures of thousands of things that should make education turn a virtual somersault during the next few years. The wonder of it is that some live publisher has not done this before now. The idea has been tried out with piano instruction, and we recollect as long ago as seven or eight years, seeing some moving pictures that purported to deal with a better method of teaching the piano. It seems to us, however, that in this application the work is not feasible, since it would have to be applied in groups: and after all, who can see with the eyes the magic that comes from the touch of Paderewski, Bauer, Hofmann or de Pachmann? If some future Lumiere or Edison will contrive to photograph their cerebral operations we might learn something.

### Merci bien!

So many ETUDE readers have written to us recently telling us of the practical help they have received from ETUDE articles that we feel deeply grateful for their appreciative interest. The main object of THE ETUDE is to HELP. We want to work hand in hand with our readers for their inspiration, instruction, entertainment and profit.

THE ETUDE

DECEMBER 1919 Page 759



### The Music of the Vatican

An Interview Secured Expressly for THE ETUDE with CANON MONSIGNORE RAFFAELE CASIMIRO CASIMIRI

Heal Master of the Pontificial School of Higher Sacred Music. Director of the Choirs of the Roman Basilicas, no.s in America



[Editor's Note:—Mosslower Casimiri is not only one of the most wholethe authorities upon the most of the distribution of the state of the distribution of the case of the distribution of the case of the castless of many animalistic stocks upon the most of the Church and much of his material upon sect as the life of "Pelestrian" and his "Il Codice 32," is the result of materia yearch. The choir has now conducting in America is combined from adapter to ten one conducting in America is combined from adapters.

"IT gives me the greatest pleasure to send through you a message to the musical people of America who are interested in the high ideals of the Church authorities at Rome to provide music for the Church that shall be beautiful, dignified, reverential and appropriate. Since this is the first time in history that a choir of singers from the Roman Basilicas and from the Sistine Chapel has made a tour outside of the city of Rome it may be interesting to know something of the history of music at the Vatican.

#### The Earliest Choirs

"The earliest Papal Choir dates almost back to the time when the early Christians were permitted to leave the subterranean passages under the city, known as the catacombs. Hidden in those long tunnels, which have since become the abiding place of the remains of countless dead, they worshiped in secret. It is reported that under the Pontificate of Sylvester I (314-415 A. D.) the Schola Cantorum, or Papal Choir, was first formed.

"At that time the Church of St. John Lateran was the Papal Church, and the Schola Cantorum was located there. This was said to have been more like a guild than a school. Its leader was frequently a clergyman of high rank, often a Bishop, as music was, from the very start, regarded as a significant part of church worship.

Even at that very early date the choir accompanied the Pope wherever he 'held station,' and its singing became world renowned. It will be remembered that in the thirteenth century the Papal See was transferred to Avignon. There the Pope established a new choir. This was composed of French singers and Flemish singers, some famous composers. Returning to Rome, the Pope took his new body of singers, and thus the Papal Choir, which had remained in the Eternal City, was greatly strengthened.

"This became the Capella Papala, and with the completion of the Sistine Chapel by Pope Sixtus IV, in 1483, the choir was renamed by Capella Sistina. At first the choir was composed of appointees of the Church, but eventually laymen were admitted. Pope Sixtus sought far and wide to bring the best singers of the world to the choir

"Of all the eleven thousand halls, galleries and rooms in the Vatican none is more famous than the Sistine Chapel. The Vatican, it should be remembered, with St. Peter's, covers thirteen and one-half acres, and with its marvelous treasures of Michelangelo, Raphael, Botticelli, Ficsole and others, is one of the richest treasure houses of art in the world.

#### No Instruments Permitted

"In the Sistine Chapel no instruments are permitted. The singing is purely vocal 'a capella.' Since the earliest times this choir has been the model for thousands of other choirs throughout the world, and it has been the ambition to have its character and quality unsurpassed. In addition to this the Choir of St. John Lateran is also renowned. This church was, according to tradition, started in the fourth century by Constantine himself. It was known as the 'mother church of the world.' For nearly twelve centuries its choir was known as the leading papal choir. The choir of St. THE MAGNIFICENT HIGH ALTAR AT ST. PETER'S IN ROME, Peter's was founded by Pope Gregory the Great. For

a time it served as a kind of preparatory school for the Papal Choir of St. John Lateran.

"Many of the most famous musicians of the church, Palestrina, Nanino, Anerio, Giovannelli and others, were identified with this famous choir. For Palestrina it was a stepping stone to the Sistine Chapel Choir. The wonderful Choir of St. Peter's sings to an immense congregation in that building covering eighteen thousand square yards-four times as large as St. Patrick's Cathedral in New York City. It is from these three choirs and from the Scola Cantorum that the choir which I have the honor to conduct in America is assembled.

"Unquestionably the greatest master of the church is Palestrina. In my researches of old documents placed at my disposal in St. John Lateran I have found many errors in current biographies of Palestrina and have endeavored to correct them in the little pamphlet which I am handing you herewith for reference. It refers in part to Palestrina's service at the church of St. John Lateran. Palestrina, rightly named Giovanni Peirluigi, was born in the village of Palestrina, near Rome, in 1526. He died in Rome in 1594. In his boyhood he was a boy singer in Santa Maria Maggiore, and was educated in the art of contrapunto by the chapel masters of said basilica.1 Among his earliest published works was a book of four masses dedicated to Pope Julius III. He held many positions of distinction in Rome (St. John Lateran, Santa Maria Maggiore, etc.).

#### The Foundation of the Chapel at St. Peter's

"In 1512 Pope Julius founded the Musical Chapel at St. Peter's with the injunction that 'There should be



SHOWING THE CHOIR SINGING

nire Paire in Rome and his Hellmess the Pope addressed a letter to the Provident of the Positified School of Haws. Survey Marcel Marke, of which of the Positified School of Haws. Survey Marcel Marke, of which of the School of

twelve singers and as many scholars, with two teachers, one of music, the other of grammar.' This school became famous, as did the other choir school, and, as in previous times, education in church music has been an important part of the work of the church. It is realized that nothing of serious consequence can be accomplished without the best possible teachers. This has already done wonders for the music of the church. Palestrina himself is the result of careful training in the church. This prince of music, this Dante of the tone art, could not have achieved his high aim if he had not had the assistance of educators within the church.

"The art of Palestrina is gloriously youthful despite the fact that of all the great masters of nusic, he is the oldest. By this I mean that, although the mass of the people think of Bach and Handel as musicians belonging to a remote age, Palestrina is still older. He ranks unquestionably higher than de Lassus. Willaert, du Fay, and others, great as were individual accomplishments in the art of sacred music. Palestrina wrote for all time. His works, of all composers, have a permaneut character. They are as fresh and interesting and vital to-day as they were in the day when he wrote them. They are not cold and academic, as some have though after hearing them inadequately sung, but they are filled with warmth and beauty. The silvery voices of the boys-and Palestrina wrote for boys-and the rich, sonorous voices of the men make a tonal texture in Palestrina's works far superior to any instrumental combination ever heard. No organ, no orchestra can compare with the beauty of the polyphony of the fifteenth century master, whose works are coming to life again through our Scholae Cantorum.

"Our great Italian master, Verdi, realized the significance of the early Italian polyphony and said, 'Let us return to the ancient Italian musical art-it is thus that we shall find progress.' Let us then draw again from the limpid wells of art, and, strengthened by the beautiful and glorious music of a great day, renovate. make new, our intellectual, spiritual and musical selves, The art of to-day is waiting for a redeeming genius Perhaps it may come in this way.

"In the 'Codice 59,' containing the autographs of Palestrina, as found in the Church of St. John Lateran I have discovered a vast amount of important information which reveals the seriousness of the art of Palestrina. He was an indefatigable worker, and never ceased his labors for the glory of his art and his church until death overtook him.

#### Training of the Early Masters

"As so many of the early masters of the church received their training in church schools, for that purpose it is my dream that in Rome a college and school for boy singers shall be founded-that is, a school where the child's education, musical and otherwise, may be wisely promoted from the start.

"Children are now taken in the musical work in the Roman choirs as early as seven and seven and one-half years of age. They are not merely taught in the music that they are to sing, but are given a very thorough drill in solfeggio and, when necessary, at the proper time in harmony and in music in general. The boy voice is now universally recognized as the true voice for soprano

<sup>4</sup> Cfr. R. Caslmirl: Pierluigi da Palestrina Vuori documenti biografica. (ip. mo. 1918.

### purposes. Men (that is, men with natural bass and tenor voices) who sing falsetto by use of the false

chords of the throat sometimes are able to produce a very beautiful tone. These are still used as sopranos to hold in guiding and leading the boys. They add to the security of the singing of the choir. The employment of male sopranos produced by unnatural means has disappeared. The last ones went a few years ago, when Perosi Maestro introduced new methods under Pone Pius.

"The reforms in church music which were instituted by Pope Pius may have worked some hardship upon directors in America who were unacquainted with the new order of things, but all sensible people must realize that this new step toward a higher dignity and a greater beauty was essential to the welfarc of the best in the music of the church. The inspiring works of the great church writers will now be revived, and this material age will have the spiritual inspiration of another day when art stood untarnished and uncontaminated."

#### Be Ambitious

By I. M. B.

Be ambitious! Do not study music simply because your parent or guardian demands it of you. Make

your profession, and do everything within your power to perfect it, unless, of course, you find that your talent lies in another direction, in which case study music for the unexcelled joy that comes from acquiring the ability to play in an interesting manner.

### Organize in Your Own Town

By Edna J. Warren

Ture individual music teacher in the small town, no matter how influential he may be as an individual, becomes more so if he is backed by an organization of the local teachers

The moment a music teachers' club is started many musically inclined persons often apply for admittauce. Better keep it strictly a teachers' club and

Give prominence to press notices, since the more outsiders can find out about the meetings without being able to gain admittance, the more curious they become and the more curiosity the teachers' club can arouse, the more musical stimulus is given to the

Since the organization of a similar association in a small city less than four years ago, a community orchestra of about twenty-five pieces; a mandolin, guitar and banjo club; a community chorus and several minor organizations have been established, each branch having had a tendency to inspire a large number of young people to take up the study of music. This club has prospered, both as to members and finances. Delegates are sent to the State convention, \$25 was given for patriotic purposes during the war, and music has been placed in the public library, forming a department that never before existed.

Many teachers, previous to the organization of the club, had scarcely a speaking acquaintance with others, and a good-will and co-operative feeling has been established which, we hope, will last for all time. Ingenuity in managing a club of this kind can work wonders in a small community. Promote confidence in the fact (whether you think it or not) that each and every one will do their part. If the members feel that certain things are expected of them and they are approached courteously, they will, almost to a man, respond readily Regardless of personal friends or feelings, pick the best person for the office in question-one who has plenty of tact in dealing with others, and your little club will live long and prosper.

### What About Your Left Hand?

By Caroline V. Wood

How many people do we hear who "play a little" whose playing is full of obvious effort because of the left hand? Sometimes their right hand can play the notes almost perfectly, "but oh, those bass notes!"

What is the reason for this great inequality between the two hands in piano playing? The chief one usually is the fact that they don't pay as much attention to reading the left-hand part as the right, and consequently have no definite idea of which notes in the bass they are trying to play, and they don't aim at any

The writer knows a girl who didn't play very well (because she didn't practice), but was called upon to be the pianist in a small church orchestra, as she was the only one available, and when it came to playing with the orchestra where accuracy was quite important she didn't get along any too well, and the reason was explained in a remark I heard her make: "I never paid much attention to the bass notes before."

I know of but one way to overcome this difficulty, and, of course, that is by working toward that endby giving special attention to the left hand. Take some simple waltz and practice the left hand alone first, then, with the right hand; but always have in



THE FAMOUS CHOIR OF THE ROMAN BASILICAS, MONSIGNOR CASIMIRI IN CENTER.

invite music lovers to guest meetings now and then. mind a definite note or chord that you want to play before your lest hand strikes the keys-don't leave it to take care of itself as you used to do. Chopin's Etude, Op. 25, No. 4, is also excellent if you are far enough advanced for it, and there are plenty of others. In fact, don't avoid pieces because the lefthand parts are hard-welcome them, instead, as giving you additional opportunities for improving that left

If thy left hand offend thee, don't cut it off-make

### Josef Hofmann on the Indispensables of Music

What must you actually have in your daily musical work? What is it that you cannot afford to leave out? Josef Hofmann. in an interview, gives very graphic ideas upon this subject—not merely the ideas of the master-pianist who has been in music since his babyhood, but the man of affairs, the man versed in the literature, history, philosophy and mechanical progress of the times—the rare man that Mr. Hofmann is. You will find this practical, interesting article worth many times the cost of "The Etude," just as Mr. Hofmann's personal advice would be invaluable to you in your musical progress. It is one of many "The Etude" has in store for 1920. Have you become a regular subscriber?

### How to Prepare a Number in a Given Time

By Miss Grace White

[Miss White, a well-known teacher and composer of secessful pieces, gives some very practical bits of advice bere to the student who is obliged to prepare a composition in a short time—Editor of This Excue.]

A CELEBRATED Englishman of letters used at one time, it is said, to let his hair grow until he completed a piece of writing he had set out to do. As his locks grew longer and longer, he felt more and more the need for getting the work done on time. Most students do not get their work done on time because ther procrastinate, put off things until the last moment. If you have a piece which you must prepare for a special event, get as much of the work done as far in advance as possible.

Many music students say: "I can learn anything if I have time to let it become a part of me, but I cannot prepare a number in a given time,"

In time much of the music one learns does become a part of one's being, and it is then that one most enjoys playing it, but it is well to know how to master a composition for public performance within a given time. Suppose one is asked to do a group of pieces or a concerto on a particular date. 1. It is well to read the composition over, away from the instrument at first.

2. Pick out the principal themes and the structural

3 Go over it again observing the harmonic plan-4. Note the modulations and the way they are approached.

5. If the piece is contrapuntal mark the passages that contain the announcement of themes and all specially accented voices.

6 Take accurate notice of the principal climax and plan how to approach it. With a clear idea of themes, structure, harmony and content, one may take up the technical side of

Play the composition slowly enough to include and observe every note and detail. Do not aim for expression. Pick out the mechanical difficulties, work out your own individual fingerings, and then memo-

rize them. When one comes to momorize the work as a whole, the stumbling blocks will be smoothed down and the way clear.

The next step is to memorize the composition in its entirety. Play the first four or eight measures with the music and then from memory. Use a unit that can be done in one playing. Every time a new phrase is reproduced the one preceding it should be repeated. thereby memorizing the connection between them. If the learner has not had much discipline of this kind he may be able to reproduce only two measures at a time. but if he perseveres, adding phrase to phrase, he will be amazed at his sureness and the rapidity with which

The last step is to work out the interpretation as decided upon in the mental survey. Changes may have suggested themselves during the playing, but the general outline will remain, and the final reading will be authoritative and musicianly,

### Accentuation

By Ira M. Brown

Accent! If you do not know how and where to accent lose no time in learning. Never play a piece or exercise without accenting it properly, because, as rhythm is the soul of music and accent the foundation of rhythm, then surely we cannot hope to play musically without proper accentuation. Oftentimes the reason why our music fails to interest our hearers is because of the absence of accents. There are very few people who do not have a sense of rhythm, so we are able, sometimes, by accenting, to interest the listener when other things would fail. The accents should not be unduly harsh or even prominent.

### Borrowed Chords and "Fancy" Chords



### How They Are Used in Musical Composition By PROFESSOR FREDERICK CORDER

of the Royal Academy of Music of London



I KNOW well enough that if you wanted to be good, and with that intention bought up all this year's back numbers of THE ETUDE to study my previous articles, you would begin by pouncing upon that one headed Uncommon Chords. And you would not be particularly edified, because the matters there dealt with are not, after all, so very uncommon. But as before remarked, it is the unfamiliar and bizarre element in music that most excites our curiosity, though this curiosity may be only very fleeting.

Before we can hope to grasp the principle governing what are called chromatic notes and harmonies, we must understand quite clearly what we mean by a Key, or Tonality. Hitherto we have not bothered about this matter, but now that we need to distinguish between the different ways a chord behaves, according to whether we are remaining in our first key or going ("modulating") to another, we must make it clear.

A key is not a thing, it is a bond of relationship between a string of sounds. What is that bond? Why, one of the sounds must be a parent to most of the others, so that they spring actually from it, as I showed you at first was the case in Nature's Harmonic Scale.

1 0 0 0 0 0 0 0 0 0 <u>0 0 0</u>

Here we have all the tones of the scales and key of C major, and they are all given birth to by the one tone G. The most important thing to notice is that the whole family, including the G itself, all arise out of a C, which is their original ancestor. Perhaps this is a bit too abstruse for some of you, but musically it amounts to this, that the chords we use in music will all be the offspring of our Dominant, or its Dominantchildren or grandchildren, in fact, of the Tonic. When after any of these chords you sound the Tonic chord you kind of put the lid on, or say "Amen"-you bring your music to a stop for the time being. I showed you, you remember, how the Dominant Seventh, in resolving, made a cadence of various degrees of finality according to which notes were at the bottom and which at the top. Well now, so long as we keep to this family relationship of the chords we are said to remain in our key; but if you approach a chord as a member of one key and quit it as a member of another you change the key. Observe:



In 2 our Tonic chord it is treated normally, but in 3 it is quitted as if it were the Submediant of E minor and we switch off into that key. This brings home to you the fact that no single chord, taken by itself, has any key or musical sense; everything depends upon its family (key) relationship. If you were to play a common chord of C all day long it might be presumed, in the absence of any contrary evidence, that you meant to be in the key of C, but one chord of



would entirely destroy that impression. Most people commencing to learn music instinctively entertain the idea that to play a common chord of C makes you in the key of C and that the key changes with every fresh common chord. Dismiss that idea as quickly as you can and replace it by this:

EDITION'S NOTE:—Many of THE ETTHE readers who followed Professor Corder's Instructive and at the same time delighted to have them results. There are literally thousands of people who have a strong desire to construct as about IL." Processor Corder's articles have been so plant that anyone playing third or fourth grade plane pieces who has appreciate them. In connection with this course as it has been running in The ETTHE we can confidently advise a percentage them. In connection with the source as it has been running in The ETTHE we can confidently advise a construction with suffering the proceeding articles in connection with self-study in the electronic control of the suffering articles in connection with self-study in the december of the control of the suffering the suffering the proceeding and the succeeding articles in connection with self-study in the december of the suffering th

January, 1919-How to Compose. March-How to Use the Three Chords of the Key, and to Make Cadences.

April-Inversions and Part Writing. May-The Dominant Seventh. June-Ornamental Notes, July-Uncommon Chords August-The Minor Key. September-Part Writing.

· It takes at least two chords (sometimes more) to define our key, and those two will generally be Dominant and Tonic chords.

If we use common chords only we might string together three or four without defining the key, c. g.

and according as you played F or F# in the fifth chord the whole will be in either C or G. The moment you think of chords a little less definite than common chords -even first inversions-you find the feeling of tonality (key) much weaker. The fourth chord in our last example is a favorable point, therefore, for gliding off into another key, should we desire to do so. And this is more and more the case as we deal with chords other than the Tonic and Dominant. When we get to the chord of Diminished Seventh or the Augmented Triad we find that these have scarcely any hold on the tonality at all and can hardly be restrained from wandering into all sorts of other regions whither you have no particular intention of going. Don't mistake this for Inspiration, as some do; it is merely lack of technic.

You need to have a clear idea of what keys you have a right to wander into and why the others are not good. Just think a minute: we said just now that all the musical sounds of the family (the key) were evolved from the Dominant and this Dominant sprang out of the Tonic. Clearly then our best key to go into will be the Dominant major, because by adding a minor 7th to its Tonic chord we can always return at a

Our Pubil interrupts-Surely, Professor, it is not necessary to tell people that! I have known it since I was so high. What I want to know is why the Subdominant isn't so good. One instinctively modulates thither at first and is always told it is wrong.

Teacher-It is not wrong, it is only weak. P.-Why is it weaker than the Dominant?

T .- Because when you go to the Dominant you climb up the harmonic (Nature's) scale, and when you want to return you simply drop back. But in going to the Subdominant you drop first and climb afterwards. Which is the best feeling, to climb up and drop back,

or to get into a hole and climb back? P.-Ah, ves! It is like what they call in biology reverting to type instead of branching out. But none of the books tell us how to get into the Dominant key nicely and I find it often quite difficult. It doesn't sound well to jump there.

T .- I had the trouble of explaining that trouble some matter to you some time ago, but, of course, I

P .- O ves, ves! I remember: one has to make a double journey of it via the relative minor. But there are two other things that I want to ask. Is it all right to go into the dominant miner and-

T .- One thing at a time, please. The minor mode of the dominant is unobjectionable, but dull, because if we start in C major we get in G minor Bb as an impor tant tone after we have been hearing Ba. The key is also rather a relative of the subdominant than our own

P .-- I don't quite grasp that, but G minor after C major is certainly dull; it would come better after C

T .- It would, because C minor often has a Bb. We had better make a list of related keys, but what were you just going to ask?

P .- Why, surely the next most closely related key after the Dominant ought to be the Dominant's Dominant, but I don't feel that it is.

T .- No; it appears to be too far up Nature's scale. If we start in C there are Cs all the way np, but in D (the Dominant of the Dominant) there would have to Le a C# which would jar with the C#.

P .- But they are not sounded at once.

T. You can't be sure of that. We are always secretly conscious of that strange tree of harmonics if we have a musical car. It is only people who have not who can endure to hear nurelated chords in close suc cession. The really related keys to any major key

Key of the Dominant Major, Subdominant Major and the Relative Minors of all those three. Thus C major has related to it G major, F major,

A minor, E minor and D minor. Contrariwise, C minor has related to it G minor,

F minor, E flat major, B flat major and A flat major I gave you this list in one of my previous lessons,

but the printer made a mess of it, and anyhow there is no harm in repeating it. I will now add that there are other major keys which one can visit transiently with good effect; such are the keys a major or a minor third higher or lower.

P .- Is not that nearly the lot?

T .- Yes, but pray notice that the only keys that are not at all related-those a minor or major second higher or lower and the augmented fourth higherare really best avoided, except where the music to ramping about and being intentionally wild and incoherent. But people often flounder about in harmony and do silly things by accident and then pretend they

P .- Mea culpa! But it is all the fault of those nice bogy chords that will take you anywhere and every where but just where you ought to go. I wish I knew how to control them.

T .- Simply by never writing the least little thing

without a clear sense of what key you are in. P .-- Oh, I have got as far as being able to tell that!

T .- But being able to do it does not mean that you always do it, else why those innumerable accidentals I am always having to insert in your music? No, like everybody else, you go by your eye more than by your ear. If you ask yourself with every note you write "Is this sharp, flat, or natural?" you will soon conquer that careless habit of incorrect notation. Similarly if you ask yourself with every single phrase and chord that you write "What key am I in?" you will gradually acquire the habit of keeping where you ought to be and not wandering aimlessly. It is tiresome at first, but so is the learning of everything

P .- But won't my music be too obvious and dull

T .- Better be dull than chaotic. Better be obvious than meaningless. Do you want to be like the old lady who found such spiritual comfort in "that blessed word Mesopotamia?"

P. (laughing)-No, but I think music ought to be vague sometimes.

T .- That is only too easy at any time. The difficulty is to be vague and yet interesting. That can only be achieved when the composer knows where he is and the hearer doesn't. If you cram your music with diminished sevenths you may be writing mere trash. But one such chord used to change the key at a critical moment can produce a wonderful effect. There is no royal road to this. When you have learned all I can teach you about the behavior of chords you have still learned only how to write words and make them into possible sentences. To speak the language of music can only be learned as you learn to speak any foreign language—hear it spoken by others and try to do as they do, not what they do.

P .- Well, you haven't told me, after all, much about chromatic chords

T .- Have I not? A chromatic chord is a borrowed chord. If you can, while definitely in the key of C, use a chord that properly belongs to one of its relations and use it in such a way that the tonality is still preserved, the chord is said to be chromatic.

P.-I know "Accidentals which do not change the key" is what the books say, but it seems very difficult to distinguish them.

T .- That difficulty experience only will lessen and eventually remove. Here, for instance, is a chord you have often heard. What is it?



/2-The dominant seventh, of course.

T .- How often must I remind you that no chord is anything by itself? If I follow it by a chord of 6/4 on

P .- O, it is the augmented sixth, and that top note was E sharp all the time. But how could I possibly

T .- Only by the context, and that would have to be such as to make your meaning clear. Either we have switched off into B (a thing desirable only in passing to a properly related key) or this 6/4 is a chromatic

chord disturbing our key for a moment and getting back P .- But how could you get back at once? I couldn't.



T .- Oh, that is easy enough; hark! The D may be either sharp or natural, but the F natural brings us straight back. Now, we might have remained in B and given a whole phrase or passage in that key and then, returning to the 6/4, have followed it by this 4/2 chord and returned to C. This would be to make a temporary modulation, as Schubert was so fond of doing, into a distant key, returning home before the ear has had time to feel dissatisfied. But if you go straight on and follow one chromatic cord by another, as the ambitious organist does.



you are simply writing nonsense

P -All the same, I think it is delightful nonsense T .- Not at all; it is vulgar and silly. Delightful nonsense is when, as in Chopin's E flat Nocturne, you get a common progression so embellished by chromatics as to sound fresh. Here we know that we are just coming



home to E flat from B flat, but the interpolation of those four adroit chords in between has a most admirable effect of ranging the whole harmonic universe, yet getting to the desired objective without effort. Ma questa facilità come 'e difficile! (But this ease, how difficult it is!) as the old Italian said. To the person who understands music the more extravagant the means employed-such as the hideous augmented triads of Ravel and Stravinsky-the poorer seems the result. P.-Yes, I suppose that it is rather like the way I used my first paint box when I was little. I would

have all the colors at once. T .-- And the result was a dingy green. But by all means let us learn all the possible colors and effects, then we shall the sooner get past that childish stage.

-Yes, do tell me more about chromatic chords? T .- It all goes into very small space. All the ordinary chords you have learned move to other chords. Well, instead of a note moving in its own scale, like C to D, or G to A, in the following:



it is obvious that it might take the intervening semitone and so make what seems like a new chord, or several new chords, out of a simple progression.

### 

A good specimen of this is the E minor Prelude (Op. 28, No. 4) of Chopin. But notice the morbid gloom conveyed by these chromatics.

P.-I simply love it. T.—An even more typical example is to be found in Mendelssohn's Song Without Words in A flat (No. 19). The cadence of the tune, you remember, is first harmonized diatonically and then repeated thus:



It is exactly like eating bread and butter plain first and then with jam. But to begin by harmonizing a melody



is like eating jam by itself; it is apt to make one sick. P.-Oh, I can digest worse things than that! T .- Yes, the stomach can be made to adapt itself to strange fare, but you cannot call jam alone a healthy

### Making Melodies

Do you know the difference between a tune and a melody? Do you know the un-derlying principles that help in making tunes and melodies so that some of them last for centuries and others only a few weeks? Do you want to write tunes and melodies yourself? Then you can have no better advice than that of the Professor of Composition at the Royal Academy of London, England, Frederick Corder, who in his series on composition now running in "The Etude," will tell how he instructs his pupils to go about making melodies. Many of the foremost composers of present-day Eng-land have studied with Professor Corder. This is one of the many articles we have been fortunate in securing for next year.

taste. To sum up all that is to be said of chromati chords-those that can be used without changing the key-we have:

THE ETUDI

1. All the chords belonging to the five related keys and the two modes of our own key. 2. A chord of Augmented Sixth on the minor 6th

and minor 2d. 3. A common chord on the minor 2d.

All these with their inversions make a good number. but people are always inventing fancy varieties of them, for they soon grow stale. Only experienced composers realize how cheap and unimportant they are P.-I hate you!

### Conquering the Hard Spots

By Blanche J. Stannard

Here's a plan that has saved years and tears of discouragement, both to the teacher and to the pupil Any teaching piece which I plan to give a pupil keep in mind and study with the idea of picking out the passages in it that are technically difficult. These are few or many, according to the ability of the pupil They are written out and given the pupil for mastery before he is given the complete composition, When the complete composition is given the pupil generally is able to play it over with a smoothness impossible if the hard places had not been previously mastered,

This plan, besides saving the temper of the nerveracked teacher, serves a double purpose, viz. (1) to teach the pupil by example instead of by theorizing upon the true method of overcoming difficulties of technic; (2) while the delight the pupil finds in discovering the exercises which he has mastered hidden in a composition is analagous to the pleasure an adult mind experiences in discovering a familiar quotation used in some prose work. Once this feeling has been enjoyed, the pupil knows the pleasure of anticipation, both in future exercises and playing pieces. To the young pupil it becomes a sort of game in which he takes delight. Instead of uninspiring drudgery, it takes on some of the fascination of the anticipated solution of

### Moving Ahead

By T. L. Rickaby

ONE must either progress or retrograde-go forward or go backward. In point of fact, however, no one goes backward. He merely stops and the busy world goes on and leaves him to stagnate. To be efficient, musicians must move-keep up; and

the effort to keep up seems to generate strength to continue. The old order is changing. Reform of musical conditions-especially with regard to teaching -is in the air. We note the passing of the music teacher who teaches a piece of music that some one taught him, and who teaches it in the same way Instead we have men and women who are educated in the real sense of the word, who, in addition to knowing about music, have studied pedagogy and psychology and other more or less related subjects. It is now the rule rather than the exception to find musicians well educated in a general way. This tends to give them a broader outlook and a more comprehensive grasp of affairs, enabling them to fill a real place in the community, and to be factors in the various activities of the day. A good general education helps one to think for himself, renders one more alert to recognize and to cope with the many problems that arise daily in one's work. But this must be in addition to the specific musical education, and cannot take the place of it. The man with the musical training alone is poorly equipped. He will be at best an imitator, and not able to work independently. It is very difficult, in fact almost impossible, to do or say some thing that has never been said or done before, is quite possible to develop initiative, and to think for ourselves if there has been due preparation, and if we keep bright by continual study and close observation and deep thought. Eternal vigilance is the price of more things than Liberty.

"IT is not strength, but art, obtains the prize, And to be swift is less than to be wise.

'Tis more by art than force of num'rous strokes."

THE ETUDE

### Musical Classics for the Millions

A Present-day Revolution in Methods of Musical Dissemination Which is Bound to Have Far-reaching Results, Through the Movies and Music

An interview secured expressly for THE ETUDE, with the well-known Conductor

### HUGO RIESENFELD

Borrows Norm — No small resourcing with the susting she of the work in the working there field to a well human as that of Hungo Rieserkids. His accomplishments in this field have been the model for the earlier country. He was replaced to the work of the earlier country. He was removed as the earlier country. He was removed as the earlier country of the earlier country is the earlier country of the earlier country in the earlier country is the earlier country in the earlier country in the earlier country is the earlier country in the earlier country in the earlier country is the earlier country in the earlier country in the earlier country is the earlier country in the earlier coun

"THAT the general public will flock to hear the best music if it is well played and most of all administered in doses that it can assimilate has been the basic principle upon which the Rialto and other theaters modeled after it in all parts of the country have been established. These theaters are primarily moving picture theaters, amusement enterprises. No one connected with them fools himself in this respect. They were not established as philanthropic or idealistic enterprises, but are business undertakings in which an appeal is made to the best in man, and the manner in which the public responds is the best proof of their worthiness to exist. With little picture theaters with insignificant or cheap music going to the wall every day, it must seem clear that Americans will have nothing but the

"The silent drama, the moving picture, seemed to demand a musical setting. At first moving pictures were given over to representations of scenes in nature and to public events. That is, practically all moving pictures were like the pictorial news and the educational pictures shown nightly at good moving picture houses everywhere. Then some ingenious person saw the possibility of making humorous moving pictures, of photographing some humorous incident in which, as a rule the finale consisted of the entire company chasing some unfortunate individual who went through endless obstacles in order to escape, Action and still more action was all that was required. Naturally, little thought was given to the music with such pictures. The interest of the audience was centered upon the freaks, who tumbled over and over in order to provoke laughter. Any kind of jumbled musical mass would fit in with such pictures.

The Silent Drama and Music "With the coming of the silent drama, and its elaboration to the point where the production of a new work is often vastly more costly from the standpoint of time, artistic effort and money than half a dozen ordinary plays, it was imperative that the music

used to accompany such works should be of the most appropriate character This meant that it should be emotionally, intellectually and practically of the same psychological significance as the works themselves. often coming from the minds of the greatest dramatists of all times, Shakespeare, Hugo, Goethe, Ibsen, Tennyson, d'Annunzio, Maeterlinck and others. This demand set the standard, and now, in all music for high-class moving pictures shown in leading theaters, the music usually chosen is taken from the best music of the world. Not until one has seen a few films run through entirely without music does one realize how inseparable the two are. Music is quite as much a part of the success of the best moving

smerie as the Convertible of the Monkatta Green Anne. A fill we became the conductor of the Innova Ratio Theories in New York City, establishing a Symphony court, and a sumphone peron, overtires, the, he superited the arrangements of insuscendle special programs of the early convertible conver

pictures as the pictures themselves. I do not mean to say that good music will atone for a bad picture, but I do contend that a good picture with inferior music is shown to a decided disadvantage.

"This all demanded resources in the orchestra little less than those called for in the fine opera house. It demanded even more. It required expert composers and arrangers constantly at work ready to adjust masterpieces or compose new music when required. I have on my staff of the Rialto and the Rivoli theaters men of wide experience who do little else than arrange music for us. One is a pupil of Edward MacDowell, and the other a graduate of the Leipsic Conservatory, both of them musicians of distinguished ability. In addition to this, I arrange and compose much music myself especially for the pictures. I have been given the credit of being the first to adapt the "leit-motif" idea to moving pictures. This came with the screen presentation of du Maurier's Trilby. Of course, special music for special pictures had been employed long before that time. I now insist that the music for the pictures must be as good as any opera, and given with the same attention to detail. It may be a surprise to some to learn that it actually cost in rehearsals alone over two thousand dollars to prepare and rehearse the music for one moving picture (The Miracle Man) recently given in one of our theaters.

A Lavish Expenditure

"The cost of the music alone in the two theaters under my direction is \$300,000 a year. Every one of the performers in my orchestras receives a minimum of \$50 weekly; my assistants receive \$7,500 a year; and the fine organists, Mr. Arthur Depew and Mr. Swinnen, above \$5,000 a year. Such salaries as these naturally command fine musicians. In fact, many of my best players have been recruited from the leading opera and symphony orchestras. With steady employment the year round, no uncertain engagements. a vacation with full pay at the expense of the company, we have been able to have the pick of the coun-

tessing wonderful organs and symphony ordering, but it also the monapper director of all the article and business and the monapper director of all the article and business the present of the purely detectation directives inhierity presented in Time Excuss, but the more most for the heart possible music in the Excuss, but the more most for the heart possible music in the relation to the musics of the purely music in the relation to the musics of the public, and it as carefully being taken up in clicic all over the Entled Stafes, that we have a proper suit by placed up get not business with it in this way.

try as it were. Nothing will be neglected to keep up the high standard we have established.

"However, all this would not be possible were it not for the fact that in addition to the music we use to accompany moving pictures, we also play daily as concert numbers the great orchestral masterpieces of all times. It is this in which THE ETUDE readers are most likely to be interested, as it points to the fact that through these means the general public, the masses who attend the concerts of the great symphony orchestras only occasionally will be introduced to better and better music all the time. In fact, comical as it may seem, they will be forced to hear the best music whether they like it or not, if they want to see the best moving pictures, because as I have explained only the best music is in keeping with the very high standards of moving pictures to-day. There will be symphony orchestras of real consequence in all cities of size; and in the smaller cities there will be smaller orchestras; and, in 1urn, in the villages and hamlets the moving-picture players with small organs and pianos will model their music after the good music of the good theaters in the metropolis. It will be easy for the teachers of music to infer what this will mean in the elevation of musical taste in America. Moreover, this is not something in the future, but something which exists now, which is actually in process. It would seem to me that it should point to a greater interest in the art, a greater desire to study it, and increased opportunities for music teachers everywhere, if they are live enough to take advantage of them. Think of it !-in our theaters, which play seven days a week, one great masterpiece (such as the most important part of The Bartered Bride, Salome, Dam-nation of Faust, The Symphony Pathetique, Eugene Oniegin, Carmen, Aida, etc., etc.), is played as a concert number, not once but four times a day or 28 times a week. In addition to this there are vocal numbers of singers of such high standard that many have become members of the Metropolitan Opera House Company. All this is at a cost of from twenty-five cents to sev-

enty-five cents for admis-

Interest in the Best Music

"One most gratifying thing is the widespread public interest in the best music This is constantly cludes the master works of the world from Bach to Deat the start that my audiences liked the more specsemi-popular numbers, that they are constantly ad-



MR. HUGO RIESENFELD CONDUCTING THE SYMPHONY ORCHESTRA AT THE RIALTO THEATER

This week I am playing as the concert number the overture to Il Guarany, by the famous Brazilian composer, Gomez. It is really coming to a point where the music student in the large city such as New York, has more opportunity to become acquainted with some of the modern masterpieces through the moving picture theaters, than he has through the large symphony orchestras. Where, for instance, could he hear, if he chose, the Roumanian Rhapsody played three or four times in one day?

"The recent \$3,500,000 bequest of Mr. George Eastman to the Rochester University for the purpose of assisting in producing moving picture musicians, is attracting wide attention. Naturally I have received many, many letters asking me how to learn to play for moving pictures. The Eastman gift will answer that in the future. The answer is, go to Rochester. However, there are thousands who have been trained musically who desire to increase their incomes, and the moving picture field offers steady and lucrative employment if they can enter it. All that I say to help these aspirants is that they should first of all secure as good a musical training as possible and then develop an ever-extending repertoire of standard compositions by the great masters. They must know literally "everything" and they must have it all at their finger-ends. The only practical preparation possible is, of course, to attend moving-picture theaters and mentally note the music that the best players use, and then ponder upon its appropriateness and endeavor to think of better music for the same purpose. When the aspirant feels that he is able to make a beginning, it is sometimes possible to secure a position as pianist in one of the smaller houses playing good pictures. Of course, there is still a great deal of very had playing being done all over the country, but this is bound to go. In fact, it is going rapidly. I am not stupid enough to think that Reethoven, Gounod, Strauss, Elgar, or Debussy will do away with the demand for popular music, popular jingles and such. Much of this music which is characteristic of America, the America of Jazz and Rag will always exist. Some of this music is very original and distinctive. Much of it, however, is bad, the music of paltry minds. It has the jingle of money all through it. It is written from the pocketbook and not from the mind or from the heart. No wonder it does not survive longer. The melodies of Beethoven. Gluck, Verdi and all the great classics, will be played centuries hence; but the trash is soon past. Moreover, with the exception of a few tunes that secure vogue because of their human worth, the moving-picture player in the small theater will find it a great mistake to play music solely hecause it is supposed to be popular and occupies large space in the five and ten-cent stores. The older themes have often a far greater heart appeal to the greater number of people. You will never "lose out" by choosing the hest. If a really worth-while popular tune turns up, play it; but at the same time turn a deaf car to the publishers who try to force out trash through the moving-picture theaters.

#### Business Musicians

"Much comment is often made upon the fact that I have been made the director, supervising all the business of the Rialto and the Rivoli theaters, as well as iducing the orchestra at different performances. There seems to be some assinine idea that if a man is a musician he cannot be a business man. It is one of the most absurd of all ideas. I have known many musicians who have been exceptionally fine business men. Music trains the mind to quick, accurate, thinking. It introduces them to men and women under all manner of conditions and situations, and it demands a high form of intellectuality. Are these things inimical to good business judgment? As a matter of fact, three of the most successful men now in the moving-picture industry in United States of America were trained as professional musicians, and expected early in life to devote their lives to playing in public. The cinema presented other opportunities to them, and they have made fortunes for themselves and for others as business men-possibly to the loss of their art. There must be countless other cases of men in other lines of business who expected early in life to be professional musicians, who, in later life developed into husiness men, and who have been remarkably successful. Indeed, I would not be averse to contending that their very musical training helped them to their success. I believe that the music which the men in my audiences hear is a great stimulation to their imaginations, and it has been a satisfaction for me to know that business men often stop in to my theaters during the daytime to see the pictures and hear the music for mental refreshment and innocent diversion from the great problems of their

### The Famous Chopin "Minute" Waltz Arranged by Moszkowski

Our readers will be charmed to find the new and exceedingly beautiful arrangement of the famous "Minute" Waltz of Chopin, by Moszkowski, for the first time appearing in the music section of this issue. Strangely enough, the double-thirds in this composition seem to "fit the hand" in such a way that they are not nearly so difficult as they look. Once learned in this arrangement the waltz becomes a very delightful way of keeping up one's technic in this profitable branch of pianoforte study. The new middle section, with its undulating swing, is most fascinating. The waltz in this arrangement will be played by many noted pianists.

### "Habit is Second Nature" By A. L. C. Chase

A NOTED lecturer recently made the remark that we are creatures of hahit, and at the same time ridiculed the fact that we put on the same shoe first every morning. Psychologists tell us that habit is one of the powerful forces in the human life. We, as serious students of the great art of music, ought to learn to use this great force to the best of our ability.

Habit greatly diminishes the amount of attention with which our acts are performed. Attention means effort, and if the habitual movements are performed with little or no attention, they are performed with little or no conscious effort.

Habitual movements are less fatiguing than other activities. An action that has become a habit is performed in less time and is more precise than others. According to Professor James, "habit is Nature's most precious conservation agent."

In what way is habit of special benefit to the student of music? We know that if habit is such a vital force that the habits we form must be of the right kind or their very force will drag us in the opposite direction from which we wish to go.

The pupil who forms habits of careless fingering inattention to correct phrasing and of wasting his practice periods playing things outside his lesson is in a fair way to be dragged down to musical oblivion.

On the other hand, if a scale is not played with other than the correct fingering for two or three weeks no other will ever be attempted, for the fingers, having formed the habit, will automatically play it correctly. Much perfectly good time is wasted because the wrong habits are formed and must be corrected, or rather, no habits are formed.

A great deal might be said of the habit of systematic practice being formed early, of promptness at the lesson, of the habit of watching the left hand most and of listening for good tone quality. These things, and these only, mark the difference between music students and those who merely "take lessons." The pupil who must every day make a fresh start in his work is like a horseman who, upon arriving at a hurdle which he wishes to leap, stops, turns his horse around and makes a fresh run, for without unbroken advance there is no such thing as success. Unless our minds, and consequently our fingers, are trained to do the mechanical part of our work automatically, our playing will never grow in power and beauty. In other words, the technical side must become second nature. Montaigne, the great French philosopher, says, in his essay on Vanity, "Habit is second nature."

### The Magic of Pedaling

No one knew better the art of pedaling than the late William Mason. One of the warmest admirers of his pedal effects was Paderewski-another was Joseffy. With his refined touch, his keen, inquiring mind, his excellent taste, his understanding, he taught the secrets of pedaling to his leading pupils in a way in which they never forgot. Mr. Perlee V. Jervis, one of Dr. Mason's best known pupils, in a forthcoming article upon the "Principles of Pedaling," explains many things that students have difficulty in finding out. Don't miss this profitable article. It is one of many coming "Etude"

### No Such Thing as Miracles By Thomas B. Empire

THERE is no such thing as a miracle, There is happening that is not the result of circumstance pinging upon LAW. What seems to be a miracle merely the action of a higher law overpowering the lower law. It is a well-known law of nature, for stance, that anything specifically heavy will sink water. Yet to-day we see ocean liners floating stourd on the sea, and riding buoyantly on the mountain waves. To the savage this would look like a mirad-But we, who know better, are aware that the en neers pitted one law against another-supplanted obvious law by one more subtle-put air-chambers in the iron vessel-and, behold! the miracle!

The same process was invoked with the airsho They fly in thin air, seemingly against every law to the contrary. But the subtle law, less well understor even now, prevails against the obvious law, and me set eager wings against the sky and win their rivi to fiv.

So with wireless telegraphy, with the X-ray as with increasingly more and more new ideas of the wonderful century, till it seems as if there were a fact in our experience that could not be made to on tradict itself under new and amazing manifestation There is no such thing as a miracle, but all things or possible if we know the magic of the appropriate la to invoke, and all "miracles" are explainable, if we le go of the little law for the big. You say you came learn to play-you were born with stiff fingers, por sight, an unreliable ear. Pshaw! Call upon an infal lible and all-pervading law that will enable you laugh at these deficiencies-the law of mind over me ter-and march serenely to your goal. Some of the famous musicians of the world were handicapped h seemingly insurmountable obstacles, but they

"Stood erect-clung to God's skirt and prayed-" as Robert Browning says, and they prevailed mightily for they received the power of a larger law-the LAW that we humans try to set at naught with our sme

### little rules and inferences.

### Studio Revelations By Helena Maguire

### Training the Musical Realist

I GAVE Clara a piece called "Sunday Morning" and told her that it was a musical picture of one Sunday morning, with church bells on the first page, and organ-like music on the second page, and so on.

"But," I said to her, "I want you to make it a pic ture, on the piano, of your very own Sunday morning You know what your Sunday morning is like-"

"Oh, yes," she interrupted me. "I know that w get up and have breakfast, and then daddy reads the paper while mother gets me ready for church fru because I don't keep quiet, but I keep quieter that brother. And then she sets me on the hassock in the dining-room window to dry (her curls) while she dresses brother. Then she is hurrying up like every thing getting ready herself, and she says, Nicles, aren't you going to get ready to go to church with m 'And daddy reads his paper right along and pre tends he don't hear.

"And by and by mother says in a louder voice-'Nic'les, are you going to get ready for church?'
"And daddy says, 'Ohdarnit! I hate church!"
Can anyone put that to music?

How to Know It's Spring I gave Mary a "Spring Song." and I told her all about the "signs of spring." That the music mean the song birds, the whisper of hrand new little west winds, the rustle of the new grass, and all the rest Then I said-"Now, how do you know that it is

Whirling round on the stool she grasped my arm. and said impressively—"I know that it is spring to cause mother took off my flannins to-day,"

#### Fingering By Ira M. Brown

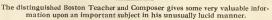
FORM a habit of using correct fingering. If the give fingering is awkward and does not please you, take pencil and write fingering which you believe to b superior, and then use it provided it is applicable. So many pupils think that it is a waste of time to use the given or certain fingering, but they should know that it is a guide and help, both in studying and in memorizing In fact, no thorough, careful work done without following definite fingering, either that which is given or that which you may adopt.

### THE ETUDE



### The Relative Value of Accent in Pianoforte Playing

By CLAYTON JOHNS





In music there are two kinds of accent one of natural accent depending upon the regular pulsation of meter, as the pulse beats, and the other accent depending upon relative values.

Natural accents are those distributed in different divisions called measures having various time signatures: 2/4, 3/4, 4/4, 6/8, etc., etc. In 2/4 and in 3/4 time, there is but one natural accent in each measure. while 4/4 time has two natural accents; the first of the two, however, is stronger than the second.

6/8, 9/8, and 12/8 are multiples of 2/4 and 3/4 in which each division is relative to the first beat of the whole measure. The natural accent pertains to the common metrical language in music but the relative value of accent is quite a different matter, which depends upon phrasing. Phrasing in music is like phrasing in speech, each

has its different relative quantities (tone) and qualities (touch) depending upon their special significance, Phrases are usually divided into two, four or eight measures, but, by exception, they may have one, three, five, seven or even more measures. Good phrasing is almost more important than any-

thing else. Faulty fingering is possible, but bad phras-ing is unintelligible both to the performer and the Liberties may be taken in a phrase just as a written or spoken sentence may be turned about without in-

juring the sense, but false quantities and unpleasant qualities qualit not to be tolerated Example of an irregular number of measures in a

phrase: Beethoven, Sonata, Op. 2, No. 3 in C major; second movement in E major and minor.



phrase, and measure 3 might be called a one-measure phrase, or the same measures, 1, 2, and 3, taken together, might be called a three-measure phrase,



The above is a perfect example of a three-measure phrase, also an example of relative syncopated

In this article, the words accent and pressure are, more or less, synonymous, the only difference between them is that the pressure sign, indicated by a straight line — placed over the note, is melodic, and the accent sign, indicated by an inclined >, is rhythmic. The size of the two signs may be made larger or smaller according to the relative value of the quality and quantity of the note.

There is much room for expression in different phrases depending upon the emotional temperament of the individual interpreter, but the logical sequence of accent should be maintained and should not be put in helter-skelter, which, to the unmusical mind, is often called, "playing with expression."

The examples below of short phrases, taken from standard works, will serve to illustrate the relative value of the different quantities and qualities of accent (relative means the relation of the different tones to each other in a phrase or in a composition, quantitative means the quantity of tone produced, qualitative means the quality of tone produced).

The first 8 measures of Beethoven's Op. 2, No. 1, in F



The accent of the first beat, of nearly every measure of these eight measures, is of different accent value. The first natural accent of measure 1 is very slight, while the first beat of measure 2 has a quantitative and qualitative accent. Measure 3 corresponds to measure 1, excepting that the accent, of the first heat of measure 3, is a little stronger, because the character of the phrase progresses.

For the same reason, measure 4 progresses, that is, has a stronger accent than that of measure 2.

Measures 5, 6, and 7 are still more progressive and more strenuous, until in the second half of measure leads through a short diminuendo to piano; nevertheless, beat 1, in measure 8, must have its natural accent. All this shows that not only the first beats of the different measures are natural, but they are also quantitative, qualitative and relative.

### SCHUMANN, ROMANCE IN F# Melody accent (pressure) 2 DEPOS POLICE OF PERSON

The pressure of the first four measures of this melody is natural, however, the first beat of measure 1 has less pressure or tone than beat 4 of the same measure, Beats 1 and 4, of measures 2 and 4, have less pressure than the beats in measures 1 and 3 because the notes have less quantity. Beat 1 of measure 3 has more pressure than beat 1 of measure 1, and beat 4, of measure 3, has more pressure than any note of the phrase, of four measures, because the melody rises.

Beats 3 and 6, of measures 1 and 3, and beats 2 and of measures 2 and 4, must be relaxed.

In the foregoing measures all the pressures are qualitative and natural, whereas in the following four measures the pressures are quantitative and relative depending upon syncopation, which demands more pressure for the syncopated notes.



In measures 5 and 6, the third beat has more pres-

Beats 5 and 6, in measures 5, 6 and 7, should be relaxed, while the quarter notes, in measure 8, should be syncopatedly pressed.

This sounds very mechanical and it would be so unless the instinctive beauty of the phrase be brought out by the interpreter.

CHOPIN WALTZ IN C# MINOR, Op. 64 Relative Value of Waltz Accent

As a rule, bass accents, in a waltz, are relative The two measures of a waltz are, more or less, like 6/8 time, which means that the first heat of the first two measures is stronger than the first beat of the second measure,

Most of Chopin's waltzes follow this rule. The two measures alternate, either tonic and dominant, or dominant and tonic.

In the two examples below, the first begins with the tonic and in the second example the dominant begins. In both cases the first beat of the second measure is less strong than the first beat of the first measure. Of course, there are many exceptions to the



CHOPIN WALTZ IN A FLAT OF, 69

These 8 measures below show four different kinds of accent; beat I of each measure has a natural accent. beat 2 of each measure is quantitative, beat 1 of meas ure 8 is qualitative and quantitative, and the whole phrase is relative and cumulative.



BEETHOVEN SONATA IN C MAJOR, Op. 53 (Second theme in E major)

Beat 1, measure 1, has the natural pressure, while beat 1, incasure 2, has a quantitative and a qualitative ressure, measure 3 is like measure 1, while beat 1 measure 4, has more quantitative and qualitative press ure than any note in the phrase.



SCHUMANN, FASCHINGSCHWANK, OP. 26, SCHERZING Beat 1, measure 1, and beat 1, measure 3, have a natural accent, while beat 1, measure 2, and beat 1, measure 4, have a quantitative and qualitative pressure In measures 1 and 3 the touch must be light, while in measures 2 and 4 the pressure should have quantity



THE ETUDE

MME ROSSINI

and be cheered by them.

you weep alone."

Gioachino Rossini seems to have made this aphorism

his favorite motto. In his life, in his countenance, in

his music, there was always a cheerful, exhilarating

mood which captivated all who came in contact with

him and his works. From early youth he was the

most laughter-loving vagrant imaginable. Dreaming,

laughing and being merry seem to have been the only

things he cared for, Eager joy in life and the gift to

express joy in music is one of the characteristic traits

of Rossini. His bright and sweet, if not deep music

appealed to the great public. Everyone after having

listened to his songs was able to "bring them home"

This master, in whom the true national Italian opera

with all its tonal beauty and wealth of melody found

undying increase, was born in Pesaro, Romagna, hence

the name given to him, "The Swan of Pesaro." Being

born on the extra day of February, 1792, a leap year,

Rossini used to say that he was only 19 when he had

already reached the age of 76. In spirit and vitality

His father, Giuseppe Rossini, was the town trum-

peteer of Pesaro. He was so cheery, good-tempered

and humorous, that his friends and neighbors called

him the "Jolly Fellow." His wife was the daughter

of a baker. She was a bright, energetic woman and

had a voice of much sweetness. His jovial father and

kind mother instilled in Gioachino's heart a wholesome

and cheery view of life and encouraged his musical

Some political trouble brought the "Jolly Fellow"

into prison and the mother and her boy were left with-

out support. So taking little Gioachino, she went to

Bologna and joined a provincial opera troup, singing

secondary rôles. Her husband was soon released, and

A Drowsy Teacher

Meanwhile Gioachino was installed for education in

the household of a pork butcher in Bologna and

intrusted for lessons on the harpsichord to Prinetti,

they traveled about, she singing and he playing.

whose knowledge of music seems not

to have been of the highest order, as

he taught Gioachino to play the scales

with only two fingers, alternately. He

also had a peculiar habit: he went con-

stantly to sleep during the lesson, thus

avoiding a large part of the drudgery

That reminds me of my first music

teacher in Venice, the Maestro Bussola,

a portly old priest, who was afflicted

with the same "sleeping sickness." This

oddity, however, aroused my deepest

sympathy, and when I noticed the first

symptoms of his falling asleep, it never

occurred to me to awake him, but, on the

contrary, I played more and more softly

until I saw his head hanging down as

though lifeless. Then I stole noiselessly

away and played at my favorite games.

That was a teacher wholly after my own

heart. He was a delight to my boyish

Gioachino, had, of course, an excellent

subject to ridicule, and he made such

an extensive use of it that his parents

soon took him away from Prinetti. He

soul. I loved him!

of teaching.

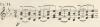
he seemed indeed possessed of undying youth.

### Introducing the Pupil to the Pedals

By Leonora S. Ashton

SCHUMANN, FASCHINGSCHWANK, Op. 26, ALLEGRO In this extract the pressure is both quantitative and qualitative through syncopation; a device which Schumann often employs.

Press the third beat of each measure and relax each second beat of each measure,



If the student could be his or her own interpreter of a musical composition through imaginary relative values, instead of following printed dynamic signs in many editions, the result would be much more worth while. The over-edited editions of many of the clas-

sics are often misleading rather than leading.

Bach made no dynamic signs; as he said: "Those who don't understand my music [without signs] they needn't play it.'

Shakespeare's plays are full of footnotes, but the text is left free. Would that the original text of Beethoven might be left untouched!

Everybody isn't a Bach, of course; moreover, the modern pianoforte has very little to do with the days of Bach and his clavichord, therefore good editions are very helpful to the student, provided that he or she will consider well the relative value of the directions given by the editor.

As a rule, the same mark > is used for all manner of degrees of tone, both quantitative and qualitative on different notes. Let the student be sure that the mark is relative and not absolute. An absolute accent, like this >, may cover or uncover many sins. The quantity of the covering or uncovering should be decided upon by the musical student.

So many students make the mistake of thinking that the moment the Cres. mark appears the passage must be played "forte," whereas a gradual - increase in tone is that which is desired, just as a gradual decrease is desired in a diminuendo. Crescendo at the beginning of the mark usually means "piano," and diminuendo usually means, in the beginning, "forte." Both terms, of course, are relative. After all is said and done, the chief point to he considered in this artiele, "The relative value of accent," is not only between note and note, and measure and measure, but between phrase and phrase, bringing out the lights and shades of a composition, just as the lights and shades in a picture should be brought out. Each composition ought to have the effect of one special high light to which all the other lights and shades should be relative, as one special high light stands out in relation to the other lights and shades in a good picture. The musical composition may never rise above piano or mezzo-piano and the picture may be painted in a low tone, but the general effect must be relative, quantitatively and qualitatively, both in the musical composition and in the painting. The examples above, taken more or less at random, may lead the student to consider other phrases, of his own selection, and to apply the herein contained principles on a working basis for constant

### "I Can't Memorize Music!"

By Alice Z. Kastner

One of the chief reasons why many people say, "I can't memorize music" is that they are too easy with themselves and don't realize it. They have never made the effort sufficient to memorize.

Memorizing may not be easy for some, but everyone can memorize if enough effort is made. The student plays over a passage and then makes one, two, or possibly three efforts to recollect the passage, If it doesn't come right away, out come the notes, and the student looks at them again. Someone has compared the memory to a muscle which may be weakened or strengthened by persistent use. If you give in after a few attempts to recollect, your "muscle" will be accordingly weakened.

Once your memory has served you well, that is, if the image is recalled perfectly, stick to it, and play it over and over at the keyboard, making every effort to be extremely exact. Then go away from the keyboard for a rest. Return, and demand of yourself that you play the passage again accurately. Keep at it, and results are sure to come.

It isn't what you do to-day or to-morrow: it's the sum total of what you have done from year's end to year's end that spells success or failure.

RACHMANINOFF, in a recent conference, quotes the old saying that the pedal is the soul of the piano, and adds: "The pedal is the study of a lifetime." If this assertion is true, as inevitably it is, then the sooner this special study is begun the better.

There will be no difficulty in keeping your pupil's foot on the "loud" pedal. He will probably want to keep it there all of the time. The great thing to be accomplished will be to make clear to him the intricate workings of this pedal in its contribution to musical sound; and to point out to him the blurs and frightful discords for which the damper pedal may also be responsible.

It is improbable that many of your pupils will have pianos with three pedals. The third pedal is always so placed as to be useful for different effects, such as sustaining one note as a pedal point on the organ; but your attention will be fixed almost exclusively upon the right hand or damper pedal.

After explaining that the left pedal subdues the sound by pressing the dampers gently upon the strings of the piano, demonstrate this fact yourself at the piano. Then show him how the damper pedal prolongs the sound by lifting these same dampers from the strings so that the tone struck vibrates among them all. Every pupil with an average ear can hear the fullness of tone which results from the use of the damper pedal; but if a practical illustration is needed, an Aeolian harp in the window with strings touched by the wind, or telegraph wires sounding in the air, will help to make clear to him the power of vibrations unon strings.

An excellent little exercise for ear-training is to strike a note in the bass forcibly and firmly, then press down the damper pedal after the note has been struck. Then, supposing the bass note to be C, press down very gently, without making it sound, the C four octaves higher. The vibrations will then be heard to steal slowly but distinctly up the four octaves.

After making a pupil thoroughly understand that the pedal makes a tone "loud" simply by calling in the aid of other tones and that it might better be termed "broad" or "full" turn to his own lesson and find for him where this pedal is needed there and where not

With the five-finger exercises and scales he will not need to use the pedal. Why not?

Because the tones are all so close together that they do not need the over tones, which use of the pedal produces. All would be discord and confusion. Show him how this would be by holding down the pedal during the following exercise:

Play it for him a second time, using the pedal only after the final note and have him listen to it ring away into silence.

### A Crippled Piano Lesson

THE other day I happened to overhear a piano lesson which was given to a little girl about ten years old. who appeared to be, so far as I could judge, in the sec-

After a few scales which were played in a flip-flop fashion, a study by Czerny from Op. 299 was introduced. This study was too difficult for the child, her

hands too small and fingers too weak to combat with it. Naturally, tha child stumbled, and feebly crawled along the keyboard, which made the teacher rather nervous. He shoved the girl aside, took her place at the piano and tackled the study at a mad tempo, remarkng to her, "You hear? That is the way to play this study; now try, don't stop, play it all through!"

But in vain, her playing did not improve. The teacher rattled it off several times more, but it did not seem to make the child any wiser.
What object is there in all this? Does the teacher

get paid to show off his own technical skill (or rather deformity in this case)? Does he think the child will learn how to play only by hearing him play?

NEVER! The pupil will remain in a tumult, a chaos of swiftly following notes, and discouragement will be the result

Instead, (1) a study suitable to the child's grade should be selected, one which could be digested mentally, and which would be within the compass of the hands; (2) to study separate hands, then both hands together, repeating measure-by-measure, phrase-byphrase, until the child could master it with understand ing. Then, when the teacher thinks he can improve the pupil's way of playing by inducing the process of imitation, very well, then let him play the composition not at a breakneck speed, but only as fast as the child's technical skill will permit at this stage.

I also noticed in this instance, that all the notes which the pupil could not read quickly, were named and written above the notes by the teacher. Of course, this method saves the teacher's time, but with no benefit to the pupil. It is much better to spend a few minutes and let the pupil think and find her notes for herself.

It is also advisable not to correct mistakes, but simply call the pupil's attention, and allow her to find and correct her own mistakes. This will develop her mental capacity, she will learn to be careful, how to concentrate, and will shortly become an independent thinker and not be obliged to rely on the teacher's prompting.

Although he will not be able to play them at the stage of music study, show him some of the page of the old masters, the Well-tempered Clavichord Bach and passages of Mozart and Haydn. Tell His these were written before the damper pedal was in vented and let him see, if from the printed page alone how the music is all his under the fingers. Then the plain to him that, as musical ideas and the instrumen itself developed, one of the first duties of the dampe pedal was to help join tones distant from one another For instance:



Of course this you will play with and without the

Explain to the pupil that this joining is made now ble by the prolonging of the main tone by lifting the dampers from the keys and thus allowing the other tones to sound.

From the earliest days of teaching mark the rich use of the pedal part of the lesson, even if it out be to use it after the closing note, as in the exercise given above, and always in marking the pedal's use explain why it is used in that manner.

A sure but certain knowledge of harmony must creep into all your teaching and ear-training. The fundamental rule in pedaling is: "Join only those harmonies which are akin to each other," Impress this upon your scholars. Of course, the exception that prove the rule will come in abundance later of but a virtuoso will change the pedal many times in one measure for the sake of pure tones and a pull can never be too careful of not blurring his harmonics.

The habit of pressing down the pedal immediately after the note or chord is struck is a habit which should be formed early with every scholar, as it is one of the surest ways to obtain a singing tone.

In these days, it is not likely that any pupil would have been given the old idea that the pedal is to be put down at the beginning of each measure and released at its close. Your great trouble with pupils will be their constant use of the pedal for more sound

holding it through alien harmonies. This fault can be overcome only by constant and ersistent ear-training.

The following are a few simple pedal rules which you may give to every piano scholar beginning the study of the pedal:

1. Release the damper pedal with every distinctly new harmony.

2. Press down the pedal immediately after striking the note or chord.

3. Do not hold the pedal down with the same harmony in playing down the keyboard, for the reason that the thinner tones of the treble are lost in the bass.

### Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

### Gioachino Rossini

This is the ninth article in the interesting series by Commandatore di Pirani. The former ones were devoted to Chopin (February), Verdi (April), Rubinstein (May), Gounod (June), Liszt (July), Tchaikowsky (August), Berlioz (September) and Grieg (October)

"LAUGH and the world laughs with you, weep and had a clear, true, boyish voice and was able to sing at

various theaters and earn a little money. Cavaliere Giusti became interested in the witty, intelligent boy, and took him into his home to read the classics with him and impart to him the first knowledge of Italian literature. Later Gioachina entered the Conservatory of Rologna and studied counterpoint with Padre Mattei. Mattei appreciated the talent of the boy and hoped he would devote himself to sacred music. but Rossini soon grew tired of his dry methods. The boy's desire was for something more exciting. The padre explained to him one day that while he knew enough counterpoint for ordinary secular music, he would have to work a great deal before he could write serious church compositions.

"What!" gasped Gioachino; "do you mean that I know enough to write opera?"

"Certainly," answered the padre in somewhat contemptuous accents.

"Then," cried the youthful musician in delighted amazement, "I want nothing more! Opera is just what I wish to write," He bade farewell to the padre soon afterward and

started off, accompanying, conducting, composing. He had the gift of making friends and found admirers everywhere he went. Marquis Cavalli obtained for him an invitation to

write a one-act opéra bouffe for the San Mosè Theatre in Venice. This was produced in the autumn of 1810, under the title, La cambiale di Matrimonio, which brought Rossini less than \$50.

One of his most interesting failures was Demetrio Polibio (Bologna 1809 and Rome 1812), written for Signora Mombelli with her two daughters-Marianna and Esther in two principal parts, and Mombelli, the husband, in a third-a complete family affair; a fourth part was undertaken by Signor Olivieri, who besides filling utility characters on the stage, acted as cook in the household. One of Rossini's biographers tells us that the Mombelli girls had pleasant faces. but that they were "ferociously virtuous" and it was supposed that their father, who was very ambitious, wished to get them married.



Rossini had written nine operas (now completely forgotten) when in 1813 he produced Taucredi at Venice. This work was destined at once to make him celebrated throughout Europe. But even this opera is now sunk into oblivion, and of the 49 operas written by Rossini, only Il Barbiere di Seviglia and Guglielmo Tell remain as monuments of the immortal genius of the Swan

Tancredi, which by the way delighted Meyerbeer, had a triumphant success. Standhal's story of the transport of enthusiasm excited by the aria, Di tanti palpiti, and the duet, Mirivedrai, ti rivedro, has been repeated by all Rossini's biographers. The melodies were heard all over Venice; boys and girls sang them in the streets and the gondolieris used them as serenades.

One of the most important events in Rossini's career was the production of the Barber of Seville, a spark ling, charming work which the maestro composed with great rapidity, some say in thirteen days! Biographers tell us that the subject of the libretto was not fixed upon until some days after December 26, 1815, when Rossini signed his agreement with the manager. But there is good reason to believe that Rossini decided on making a new setting of the Beaumarchais' Barber of Seville after hearing Mozart's incomparable setting of the same dramatist's Marriage of Figure. Its airs and duets so full of melody, its ingenious concerted pieces, its magnificent finales, the whole supported by a varied instrumentation as yet foreign to the Italian stage, could not but suggest to Rossini the happy idea of treating Beaumarchais' twin work in a more modern style than that of Paisiello, whose antiquated manner he reproduced in the air of Don Bartola in the music lesson scene of his own Burber. Paisiello, patronized by the Empress Catherine of Russia, had produced his Barber of Seville in 1790 in St. Petersburg. His opera had no choruses, no concerted finales and an orchestra composed only of strings

#### A Laughable Flasco

Although Rossini had behaved most respectfully toward the aged composer who had already set the Barber to music, yet neither Paisiello himself nor his

numerous followers could tolerate Ros sini's presumption in venturing to treat the same subject which had received from his predecessor what was regarded the most though it was thought unnecessary to retain this title after the hostile demon-

Manifestations against the new opera are said to have begun before even the beginning of the overture, which when at last played, excited continuous murmars of disapprobation. The opening chorus of men was not liked, and the appeartenors of his time (his most famous was soon followed by tits of laughter. There was nothing wrong with Garcia's voice, but he was about to sing his own Spanish air to the accompaniment of a guitar when one of the strings snapped That was enough to furnish the ill-disposed audience with a pretext for deris



A SCENE FROM ROSSINI'S OPERA "THE BARBER OF SEVILLE." WHICH WAS A FAILURE AT THE FIRST PERFORMANCE

ion, which was renewed when Zamboni, the Figaro of the evening, entered with another guitar. The general displeasure was still further increased when Signora Giorgia Righetti as Rosing appeared at the balcony and instead of singing the expected cavatina, uttered only a few words. Silence was restored only when Rosina appeared on the stage to sing Una voce Poca Fa. Here, thanks to the prima donna, who was young, charming and the possessor of a beautiful voice, the music was listened to and received hearty applause.

Trouble began anew, however, when the music master, Don Basilio, entered, stumbled and fell over a small trap, which had been left open on the stage. The bruised vocalist went through La Calunnia, a masterpiece of operatic art with a handkerchief to his nose, The heautiful letter duet shared the fate of the preceding pieces. At the beginning of the famous concerted finale, a eat ran through the stage and was chased by the different singers, with the result that the public now looked upon the opera as a huge joke and treated the finest piece of music which had come from Rossini's pen as a mere hubbub. The audience went on hissing and hooting until the end of the act. Then Rossini turned around, shrugged his shoulders and contemptuously applauded the audience! When the curtain rose for the second act the audience would listen to nothing more. Rossini, knowing the value of his own work, remained perfectly calm, and at the fall of the curtain walked quietly home. The principal singers, as soon as they had changed their clothes, went to pay him a visit of sympathy and consolation, but he was in hed asleep. The ferocious enmity, the deliberate demolition of his opera, which would have brought despair to any more sensitive nature did not even disturb his

The second representation of the Barber brought a radical change in the attitude of the public. The audience now listened to the music which the night before they had scarcely heard, and many of the hest pieces were warmly applauded. Rossini was justified, the failure converted itself into a triumph, Rossini hecame famous over night.

Now, one after the other, the most celebrated interpreters of the sparkling role of Rosing are disappearng. Adelina Patti is dead: Marcella Sembrich has retired from the stage; Minnie Hauck, according to recent reports, is starving in Switzerland; and very few singers if any remain who would be able to do justice to the immortal creations of Rossini.

#### Rosslni's Last Opera

The last opera that Rossini was to produce at the Paris opera house, was to be his masterpiece and the closing work of his eareer. In William Tell the music not only suits the dramatic situation, but sometimes the very word. Like nearly all Rossini's most important operas, William Tell was to be marked by the introduction of some new instrument, in this case two

Dr. Veron, for some time manager of the Paris opera, gives in his Memoirs d'un Bourgeois an interesting instance of Rossini's humor as follows: At the first rehearsal of William Tell the composer was seated on the stage when suddenly he stopped the orchestra. Then he took a pinch of snuff and walked towards the musicians. Finally he said to the first clarinet: "In that last passage, Monsicur da Costa, you played a magnificent F sharp. There was only one thing wrong with it-it should be F natural. Ohlige me by playing F natural. 1 will give you an opportunity of playing your F sharp elsewhere.

In the overture to William Tell Rossini approached nearest the program music and all that he wishes to set forth is indicated by the simplest means. The oppression and grief of the Swiss people by the complaining of the 'cello; the summoning of the cantons by the ranz des vaches;" the rousing of the nation by the trumpet call; the final victory of the Swiss by the triumphal march; all are pictured in the overture.

After William Tell Rossini produced nothing of importance except the Stabat Mater in 1842, and the three choruses for women's voices: Fede, Speranza e Carita. The Stabat Mater was till recently sung in London every Christmas and Easter.

t was perhaps intentionally that after William Tell Rossini ceased to occupy himself seriously with musical composition. He may have felt instinctively that with this work his creative power had reached its utmost height and that further efforts would prove a "descent." a "down hill," which to an artist means much worse than a total cessation. How much better if many celebrated musicians would wisely retire from the field of action while they find themselves at the zenith of their popularity instead of continuing upon a declining line until an authoritative somebody exclaims: "A great artist he has been."

"Rossini's mind," wrote Ferdinand Hiller in 1849, "is still what it always was; his wit, his memory, his lively power of narration, are undiminished and, as he has written nothing for twenty years, he has at least not given anyone right to assert that his musical genius has deteriorated; the last work he has written was William Tell"

#### Rossini's Comfortable Life

His own natural genius was enough to inspire him with a desire to succeed, and from the time of his student days he never knew poverty, financially his affairs mounted steadily. His first opera brought him \$100; Tancredi, \$200; Barber of Seville, \$400; and William Tell \$50,000 from the Paris opera slone

Rossini cared no more for display, for the sumptuous life of a millionaire than did Verdi; and he was as solicitious as Verdi for the welfare of professional musicians. He never took the trouble to spend any considerable portion of his very large income, but he endowed a school of music at his native town of Peraro; and his widow in conformity with his wishes left, 500,000 francs for the establishment at Auteil of a home for aged and distressed musicians of French and Italian nationality. His artistic career terminated when he was but thirty-

seven, though he lived forty years more. It was at his villa at Passy, near Paris, that he passed away, November 13, 1868. His funeral, which took place at La Trinité, was imposing in the extreme. An array of operatic stars, never again to be assembled, took part in the ceremony with Adelina Patti at the head of them. Rossini's reforms, including total suppression of the male soprano (the curse of Italian opera for more than a century); the employment of bass singers in leading parts; and the replacement of the "secco recitative" by recitations with orchestral accompaniment, had in Italy the effect of driving all other composers off the stage. In comic opera Rossini's melodies were brighter and more rhythmical than those of his predecessors, but the principal changes he introduced in that department were in connection with the orchestra, into which he introduced new instruments of wood and brass, includ-

ing all the instruments of the military band. He was a consummat, epicure, he loved rich, exquisite dishes and took an æsthetic pleasure in preparing them

Some anecdotes and bon mots:

Rossini when asked what he thought of Wagner's music answered: "He has happy moments, but bad quarters of an hour."

When Rossini was busy with the composition of the last part of his Stabat Mater he received the visit of some friends who had been with him at lunch the day before. To the question what he was doing, he answered, rubbing his forehead: "I seek musical motifs, but the only ones which enter my head at present are pies, truffles and similar edibles.

As Italy was divided into duchies and other Liliputian States, Rossini went to the police of a little town near Modena and asked for a passport.

"What's your name?" asked the officer in an imper-

### America's Great Musical Opportunity

Walter Damrosch put on Khaki and carried the influence of music right to the front during the war. He forgot about Dr. Walter Damrosch, the conductor of the New York Symphony Orcnestra and be-came Walter Damrosch, patriot, serving his country and his art in time of need. He made many reforms and induced General Pershing to make one revolutionary change in the military service of army musicians, Now he has come back again and this year the New York Symphony is to tour Europe as a representative of the status of orchestral music in America. Dr. Damrosch has given "The Etude" a remarkable interview upon "America's Greatest Musical Opportunity." It will inspire you to greater things. It is one of a great many coming "Gioachino Rossini, of Pesaro." "What is your profession?"

"Writer of notes." "Notes, notes, you mean bills"

"I repeat, notes."

Very well," replied the officer and wrote on the passport: Gioachino Rossini, bookkeeper.

The King of Portugal, a passionate music amateur was often in Paris while he was still crown prince, and made long visits to his friend, Rossini. One day early in the morning the maestro was occupied in the important operation of shaving as Don Luigi entered unexpectedly and without preliminaries sat at the piano and began to play. His left hand, however, would not keen up with the right one and he played in the bass continuously only two notes, tonic and dominant. The prince tried to excuse his persistency in this monotone by pleading a weakness of his left hand. "On the contrary," replied Rossini, "that proves the strength of your character."

Once a renowned trombone player was invited by Rossini to play at one of his musicals. As he had left his trombone in the hall. Rossini thought of a huge joke and surreptitiously forced a large pasticeio d' maco heroni (a macaroni pie) in the large orifice of the instrument. When the moment of playing came the artist fetched his instrument and strove to play but he could not succeed in bringing out any sound. Finally after a supreme effort on the part of the embarrassed performer the huge macaroni pie shot out of the rombone like a cannon ball! Rossini explained the joke and complimented the artist on his tremendous feat of strength in thus ejecting a macaroni pie by a mere breath

#### Elements in Rossini's Success

Resuming, we find in Rossini's career the following elements of success:

His unalterably jovial, facctious nature which won him friends everywhere and carried him jubilantly over seeming failure.

The inexhaustible vein of melody.

His philosophical mind which enabled him to go through life unconcernedly in the face of opposition and enmity. The unshakable confidence in his own power and in final victory.

His joy in creation for its own sake, independent of emoluments or popular praise,

His well-timed retirement from artistic activity, so that his career was always in an ascendant line. He ceased just as he had reached the top of the ladder.

A CHARMING PERSONALITY AND A GREAT ARTIST

### "Thinking" a Difficulty Right

#### By Thomas B. Empire

Ar least half of every difficulty is mental. If a scale passage stumbles it is partly muscular and mostly mental. Every thought compels a re-arrangement of the tiny brain cells. This same thought, repeated again and again, makes a little groove, as it were, in the brain tissue, so that there is no effort in following the same path again. And this is what we call a habit. Now, when an action has been performed till it has become a habit there is no effort in the doing of it-the muscles fall into line with such ease that we are scarcely conscious of an action at all.

It is this delightful state of affairs that we aim at when we practice. Ordinarily, we go at the attainment of it solely from the muscular side-going over and over the difficult passage at the piano until it slides in with the rest of the composition without a break.

The better way is to compel the muscles and the brain to work consciously together, each doing its part to the full. First size the passage up with the fingers at the piano. Locate the "pons asinorum" and then, taking the music away from the piano, sit down and memorize it. Memorize it so thoroughly that it can be recalled at odd times during the day. Mentally do the muscular 'stunts" required for the smoothing out of the passage, but without moving a finger. Do this until you are firm in the technic from the thought side. Thenand not till then-go to the piano and play the passage VERY SLOWLY, so that the mind can suggest every motion and observe closely the performance of it, just as an overseer scans the work of an underling.

After this is accomplished, increase the speed, still allowing the mind to be consciously dominant. You will be surprised at the ease with which the passage falls into line and becomes an easy, unvarying habit.



THE ETUDE

### Why the Violin Cannot Be Taught by Mail



[EDITOR'S NOTE.-THE ETUDE has long taken a stand that vocal lessons and violin lessons taken through cordence present so many difficulties that the plan is not to be encouraged. These arts require the living presence

#### Foreword

THE importance of the message conveyed through the following lines to parents and prospective violin students, is fully realized by the writer, also to what extent it may belo or retard the study of the violin in certain rural parts of the country where instruction from legitimate violin teachers can be had only at a considerable sacrifice, I fully realize that these lines will arouse doubt and considerable animosity in some folks, but after thorough study of my subject and weighing the damage and good these lines will bring in their wake, not an atom of doubt exists in my soul but that my tale has to be told-America's musical emancination demands it-Truth calls for it.

Before pitching into the subject it will be well to make it clear to the reader that the sentence passed against the Correspondence System of teaching the violin-and violin in particular-is by no means my personal sentence rendered as the Judge of the Supreme Court in Musicland-No, indeed not! I would rather put it that the reasons given for the utter impossibility of properly teaching the violin through postal treatment is the consensus of opinion received from every legitimately trained professional violinist whom I have consulted about this vital issue in America's musical evolution.

The sentence of "guilty" against mail lessons on the violin has been passed by a jury of which every member is a well-known figure in our musical life, and many of whom are soloists and great teachers whose names are household words wherever violin music is beloved.

In writing these lines I'm merely acting as an humble spokesman for my fellow artists and for every music lover for every parent and for every conscientious teacher who is striving to build the musical life of America upon a sound foundation which should rest upon the four cornerstones of .

TAIENTWORK TRUTH HIGH IDEALS

So much for the prologue. Now let us take point after point why Violin Lessons by Mail cannot possibly lead to legitimate musicianship or to efficiency upon this most difficult of all instruments:

#### QUERY No. 1 Can You Train Ears by Mail?

Every intelligent violin teacher knows that some children or adults are absolutely "hopeless" so far as violin study is concerned.

First, because the peculiar anatomy of their hands and arms hinders them from ever attaining any degree of efficiency on the instrument. Second, because their ear cannot be trained sufficiently to master the difficulties of violin playing,

These are two vital points which make or break a violin student's chances for success.

Now the question arises, how do these Long Distance Teachers, applying a pedagogical "absent treatment," ever hope to ascertain whether or no the prospective victim possesses or lacks these essential violinstic virtues? To our knowledge such an attempt is not even thought of-much less carried out. Result-Man, woman or child (whoever the poor innocent may he) enters the Fiddlers' Arena hopelessly beaten from the very start of the bout-not only does this result in loss of money and effort, in undoing the neighbors' virtue of patience, etc., but it also causes loss of precious time to the pupil who may just as easily prove a good piano or clarinet pupil as he turned out to be a wretched fiddling failure.

Now the luckiest thing that can befall such misguided victim is to quit in time ere he becomes totally dis-

of the teacher with sharp eyes and ears. On the other hand, we know of a great many people who claim complete satisfaction through studying piano by mail when the living teacher "in the fiesh" was not obtainable. Teaching Theory through correspondence has been done successfully in Eng-

ousted with musical studies, and ere his failure has scared away the rest of the family and neighbors' offspring from ever trying to master the vicissitudes of

If the deluded one goes on blindly groping his way, led by the long distance music master's mercenary hand, there is but one goal he can reach and that is-hopeless mediocrity, and he shall reach that with an utterly and hopelessly perverted conception of the ideals of genuine violin playing, and music in its true and lofty

#### OHERY No. 2 Can Correct Left and Right Hand Position Be Taught From a Distance?

Just let us see if it can-let us bear in mind that correct positions counts for more in getting good results



in the study of the violin (all string instruments) than on any other instrument. As a matter of fact it is acknowledged by all well-known violin masters that, aside from ear training, the acquisition of a correct position for the violin and bow hand, proves one of the most difficult tasks for the average violin pupil. The left hand has to be trained with greatest care so that the thumb and the adjoining finger hold the neck of the violin just so-and in no other mannerthe neck of the violin must never rest on the hand, but must be held in space by the thumb and the adjoining finger. Should the pupil acquire the habit of allowing the neck of the violin to slide down to a sesting place -a habit which will be acquired by nine pupils out of ten unless a most rigid supervision prevents them. then that one bad habit will positively prevent the pupil from ever mastering the various higher positions on the violin, and at no time will he be able to slide up and down the fingerboard with the necessary ease and velocity.

land and in this country for years. Helen Ware, the author of the following, is a well-known concert violinist, who have made extensive tours in America. She is a pupil of Ir. Hugh Clarke, Seveik and Hubay, and has made lengthy iours of Hungary, Bohemia and other European countries.]

Now we come to the position of the fingers as they bend over the fingerboard ready for action. Once again, only the most painstaking personal supervision can prevent the pupil from acquiring fatal habits, habits which will inexorably prevent him from producing correct intonation.

But suppose we grant it that-through some unheard of miracle—the pupil does not arrest his possible growth by acquiring any of these faulty habits. How is the long distance teacher going to illustrate the wrong and the right methods of portamento? How is he going to advise him during his double stopping exercises that he plays in or out of tune? There's but

It cannot be done through postage stamps!

And as to the bow hand? Here the problem be-

comes absolutely hopeless for pupil as well as for the Think of a teacher sitting at his desk in New York

controlling the bow hand of a beginner in Dottburg Arkansas. Picture him controlling the bow hand and arm muscles so as to make certain that they do not stiffen and thereby prevent beautiful tone production. Picture him illustrating through absent treatment how the slightest pressure of the first or the fourth fingers on the bow will bring numberless different nuances in tone production and in tone coloring. Think of such an invisible teacher showing the pupil what is "good style" and what is "bad style" in bowing. Think of-Nol Pray do not think of one more thing on the subject of Correspondence Lessons and Left and right hand technic of violin playing! There's nothing more to think of-there's but a duty to condemn any and every effort toward this violinistic misdirection by mail.

#### The Way Out!

It is not enough merely to condemn a thing. It possible we must find a genuine remedy. It is a wellknown fact that most of the violin pupils thus recruited by mail are amhitious folks from the rural districts or from small communities where outside of a pion the cause of gut strings and horsehair.

Nor can one expect a prospective fiddle pupil to undergo a change of heart overnight and seeing that he can find no violin teacher nearly, finally decide to study the clarinet or trombone. No-as a rule when a man decides on the violin, he'll not rest until he can scratch on it to his heart's content.

These good folks finally accept the next hest thing. They gamble on the unseen teacher, the teacher who

calls at their home via the mail box. This identical problem exists all over America, and yet strange to say, the wide-awake prospective fiddlers of Kansas have been the pioneers to hit on the happy cooperatively. He comes once or twice per week and gives private and class lessons to all who seek his guiding hands. Is there any reason why this plan could not be carried out all over the land? None whatsoever. If it proves too great an expense for one small community to import a good teacher for a day or two, let two or three small communities within reasonable distance from one another get together and

pool their resources. Surely one good lesson from a reliable master is worth more than three mailed gamble music lessons

#### "Don't Tell My Wife-"

This article would be incomplete if I failed to mention the pathetic incident which first caused me to give these mail-order fiddle lessons more than a passing thought.

After one of my concerts in Ohio, a dear old friend of mine called to see me at the hotel. He had been

a great violin lover all his life and notwithstanding the fact that he never really possessed any talent whatsoever for the violin, he studied it faithfully. At the time I last saw him he was near the eighties.

When I asked him how he was getting along on the violin, he sadly replied: "Oh-my wife insisted that it was money thrown

out-so I quit my teacher-yep-I quit him." He was genuinely, deeply affected, for no matter how little he had progressed, he had always looked

ahead to his lessons with great hunniness Before we parted he drew me aside and with a sly wink whispered:

"Can you keep a secret?" I promised I'd try "Well," said he, looking about, "then I'll tell: I fooled my wife, for I gave up my teacher just as she said I should, but"-and a few more careful glances

about—"but I'm taking lessons by mail—hi, hi—isn't Next moment his face darkened again as he ad-

"It's sort o' hard for me to start in by mail now. You see I got the Rondo Capriccioso lesson and my hands sort of tremble so I can't very well get through with that first part of spicatto bowing."

I glanced at his hands-they were knotted with old age and rheumatism and shook perceptibly.

That old man with his faith in humanity and his trembling hands, made me think about the ravages that mail lessons on the violin can wreak among our unsuspecting young students.

The age of the village fiddler is fast disappearing. We want no more mediocrity. We need legitimately trained young violinists. We need thousands of them for orchestras, for soloists, for teachers, and I finally and firmly state that no mail-made violinist can hope to asnire ever to become such a useful member of our musical life-None-Never! And I can't make it too emphatic.

If you study violin aspire to graduate from a conservatory, not the post office.

### Disadvantages of Utilizing Old Music

#### By Mae-Ailcen Erb

WHEN paren's ask a newly engaged teacher to use the music whi i other members of the family have studied, they little realize what a serious handicap they are expecting that teacher to accept,

Every teacher, no matter in what method she has specialized, will naturally combine with it her own original ideas and plan of teaching. Coupled with this she will have learned by experiment and experience what music is best adapted to increase the effectiveness of her particular scheme of justruction. To fall an unwilling heir to a predecessor's selections will not only dampen the enthusiasm, but will considerably diminish the benefit

As no one is expected to wear another's shoes or to take another's medicine, so no pupil should be expected to use another's prescribed course of study-and thrive. A teacher, in mapping out lessons, assigns each exercise, study or piece with a view to overcoming some fault in technic or interpretation, and is not unlike a physician writing out a prescription. A careful teacher studies each pupil's individual needs and prescribes accordingly. What suits one person may be the direct opposite of what another requires.

Then, too, it is possible that the former teacher may not have made a judicious selection of music, and that the supply on hand is not likely to conduce to an appreciation of the master composers. Literature and music are parallel. A mind fed on the mediocre tales of a fourth-rate writer will seldom rise to the heights of Dickens, Browning, or Emerson.

Another reason for discountenancing this handing down of music is that the pupil has heard his older brothers and sisters play these same pieces so often that he has grown familiar with the rhythm and melody; he is, therefore, apt to play them by imitation, utterly disregarding the details and construction of the comsitions. Not only that, but the child has very likely grown tired of hearing this much-practiced music: and this fact, together with the ragged and torn condition of the pages, will prove anything but an incentive to inspired practice.

If on examination the collection is found to contain good standard works of art, such as the Mozart or Beethoven Sonatas, or the Etudes of Chopin, etc., they can be utilized as the occasion arises, provided that the edition is a modern, well edited one. These will be needed only after the pupil has attained a certain degree of technical efficiency. The formative years in which the foundational work is carried on are very important ones for the music student, and the teacher should be given every opportunity to use the material which she deems necessary for the progress of the pupil.

### An Experience Book

#### By Thomas Tapper

make note of" is a truly worth-while contribution to the ethics of right living. And particularly to the right living of the teacher. Let us see how it applies:

The literature of "How to Teach," as applied to music, is small. The best that has been said on the subject has found its place and still continues to find place in the pages of this and the other magazines, which as a rule are the forerunners of books. That is, specialists work out their experiments draw their conclusions, and finally fix a precedent, first reporting to current periodicals. Then when their work has been thus publicly scrutinized it is presented in the per-

Readers of scientific journals must be struck by the appeal made, for example, by astronomers for assistance from the laity in recording phenomena. The scientist needs, and he works from, the assistance of the layman, who has only to observe and to record, two very fine mental qualifications, by the way.

Now the art of teaching music will never attain unto a really valuable literature unless every teacher turns to and does his bit. It is therefore to be recommended that the teacher (and none is too humble), keep a record of his teaching experiences, particularly as to the ways of doing for the pupil under all circumstances. We want to know not only how the hands work in acquiring technical facility, but how the mind works as it guides the movement of the hands. We want to know the story of progress of the music student, who has had much general education, and of the one who has had little. We want to know how memory manifests. Does the pupil memorize with apparent ease? Is there a conscious system back of his na-

CAPTAIN CUTTLE's famous dictum: "When found tural memory tendency? How came he by it? Do you teach the principle of memorizing alike to all?

Furthermore, we need to know the relative progress of the pupil who is particularly ear-minded, or the one who is eye-minded, and of him who is not definitely finger-minded. How do these preferred highways of incoming impression help the pupil on the entire road to his work? We should know the relative value of these various trends particularly in the first year or two of lessons; of the value of programmatic pieces over those that have no specific title. Does the pupil like the sonatina as much as he likes the "straying-inthe-moonlight" or "Mabel-at-the-Gate" kind of music? Why? Make him tell you you why, and pass it on for the edification of other teachers.

It would pay if everyone of us observed these matters, just as we might observe a section of the sky and then make such notes as accurately record the true state of affairs before us. Out of such observation the first steps in the building up of any pedagogic

The actual story of any pupil, bright or stupid, how he failed or succeeded, is of the utmost value. It would pay, then, in a big sense, if every teacher would keep a record of teaching experiences. The significant ones should be printed. But even if they never should see the light of "printed" day, they are enormously valuable to the teachers themselves as a pedagogy in-themaking. It is not enough consciously to note teaching phenomena. They must be written down, for we remember but a slight portion of any day's experience,

and ensuing time is apt to blur them still more. Hence, let us become disciples of Captain Cuttle. Make note of the fact when we find it. Preserve it in an experience box and study the notes.

The Music Teacher and the Dollar

#### By Arthur S. Garbett

Music teachers seem to think there is something rather lowering to their dignity in being business-like in their dealings with pupils and parents; yet there is no excuse for this. They are business-like in their work of teaching in the studio, even if they do not know it, and there seems no reason why they should not be equally so in the management of their affairs.

Being business-like is being systematic; it is nothing else in the world. Every teacher divides and subdivides his work so that he can give clean-cut lessons in progressive order; if he fails to do this he is no teacher, no matter how good a musician he may be He has his lesson-hour divided: so much time for scales, so much for arpeggios, chords, études, pieces, sight-reading. Any derangement of the progressive course of the lesson upsets him exceedingly, He has also his work similarly analyzed. If he teaches piano he has closely analyzed the arm, hand and finger-movements required so that he can give his student definite instructions, according to requirements. If he knows harmony, his knowledge of chords depends upon similar careful analysis and classification.

Wherefore, then, allow oneself to be unsystematic in advertising, sending out accounts, giving lessons the required length without skimping or excess, meeting the Missed Lesson issue, and otherwise attending to the details of a music teacher's business?—for business

If you use the time expended on a lesson systematically, why not use the dollar a lesson earns with similar care? Why not see that at least some part of the dollar earned is saved and put to work? Any business man will tell you that you are not making money until you put your money actively to work for you, no matter how much cash may be coming in, And if the music teacher insists that he is engaged in making musicians-not money-he will do well to remember that the more money he has in the bank, the greater the surcease from worry, and consequently the better lessons he gives.

#### Are You Going Behind?

Saving money is particularly necessary at the present time. The war has taught us a few things about dollars and cents. The dollar, we discover, is an economic agency of shifting value. What you could buy for a dollar in 1914 you cannot buy in 1919; not because the dollar is less plentiful—it is more so—but its purchasing power has decreased, some say as much as thirty, forty, or fifty per cent. If you are earning twice as much now as you earned in 1914 you have not made any progress whatever. The only way to meet this condition is to see that every dollar earned yields a few cents of clear profit for investment. Otherwise it is impossible to live without the constant drudgery and menace of poverty.

Most musicians do not care to think of money in this way. It seems rather materialistic and degrading. But this is not true unless ordinary care over financial matters degenerates into greed. On the contrary, taking care of a dollar amounts almost to a fine art. Good art of any kind means economy of material. The composer strives to make the most out of one or two themes, without letting in any extraneous matter; a pianist strives to avoid unnecessary movements. Why not apply the same artistic economy in the expenditure of the dollars you carn?

### Ready! Aim! Fire! By Edlth W. Hamlin

Last year I had a number of boys among my new pupils, and finding that they were all interested in soldiers I substituted a drill for the usual counting in finger exercises at the table.

I asked them what officer drilled the soldiers. The answer came promptly, "Corporal!". So I appointed each boy a Corporal to drill the "awkward squad" (his ten fingers) giving a "Manual of Arms" as follows: (the word "up" over a word means lift the finger. while "down" below a word means to strike a finger).

Shoulder arms! Ready, fire! Up, arms! Now fire! down

Up, fire! Up, fire! Up, fire! (In this line the fingers move alternately up and down.) This was used at first for one finger at a time, then was applied for hands together, and later to groups of fingers in combination. It proved such a success that others might like to try it.

THE ETUDE





### Some Remarkable Musical Families

### By EDWIN HALL PIERCE



An old brown trunk full of old brown manuscriptshand-made copies of orchestral parts-in several different handwritings, the oldest dating back considerably over a century, but all beautifully clear and correctthat was what my friend "N." showed me, as a valuable family heirloom. Musically, it constituted an excellent repertoire of standard orchestral works, skillfully rearranged for small orchestral combinations of from five to twelve or fourteen players. The "N." family are, not found in any musical dictionary of biography-no Paganini, Liszt or Beethoven has ever arisen among them, yet "N." is an excellent musician, his two children are musicians, and this trunk full of manuscripts represents the accmumulated work of his father, grandfather and great-grandfather, each of whom, in turn, did good, skillful, conscientious work in music throughout a long lifetime, and each of whom, when the time came for him to join the great, silent majority, passed on a valuable musical legacy to his children.
This manuscript music, some of which I have been glad to borrow and make use of on occasion, when leading a small orchestra, is an evidence and memento of the time when printed music was still scarce and expensive.

#### The Faithful Unknown

Families of this kind have been by no means rare among the older countries of Europe, and even America can boast of several shining examples. The children are destined, even from the cradle, to some sort of musical career, even as among the ancient Israelites the tribe of Levi was consecrated to the priesthood. In our musical histories we read the names of great and near-great musicians who have acquired fame in the world; sometimes, as was the case with Handel, they have sprung from families where music was an exotic plant, regarded with suspicion or even hostility, but more often they are simply the most talented or the most energetic individuals of a long line of excellent musicians. Indeed, it may be seriously questioned whether, leaving out of the question the names of some dozen surpassingly great musicians, the great army of the faithful unknown have not accomplished more in the aggregate to make the world musical than those who have achieved the honor of a dictionary-immor-

Notwithstanding the opinion we have just expressed, as it is difficult to obtain data in regard to members of musical families who have not reached at least "dictionary" prominence, the reader must pardon us if we treat most largely of those individuals who have brought their family names into public notice in the musical word.

Before taking up some of the illustrious examples, a few words of general comment may not be out of place: it is the common thing for a young person who wishes to devote himself to a musical career to meet with considerable opposition from his parents and friends, who often have quite different plans for him, but in these "musical families" the tendency is all the other way. The "L." family, of Boston, had been musicians for generations-likewise their uncles, aunts and cousins. The father was a professional violinist of high standing, and he destined one of his sons for the violin, one for the cello, and one for the piano. All three displayed encouraging talent and commendable industry, but most unexpectedy the pianist was seized with an odd desire to become a brewer, much to the disappointment of his father and brothers. Deeming it unwise to oppose him directly, as the boy was very much in earnest, the father obtained employment for him with a friend who was in that business, but secretly besought his employer to keep him as long and as constanty as possible at the more menial and disagreeable parts of the trade. Did it not lead us too far afield, the writer could repeat a very droll story of the manner in which this was done, but suffice it to say, all proved in vain, and in course of years, instead of a "Trio for Piano and Strings," the family numbered a violin virtuoso, a cello virtuoso and a successful brewer! (This was some twenty-five years ago.) Not every family of a musician, however, is a musical

It is said that the Strauss family (the one famous for three generations of dance-music composers, including ohann Strauss, Ir., the author of the Blue Danube Waltze) showed no desire in any generation to encourage the profession of music in the generation following. but that each in turn took to it after overcoming no little parental opposition. By the way, these Strausses are, so far as we can learn, not related either to Richard Strauss (famed for gigantic Symphonic Poems and the operas Salome and Electra) nor to Oscar Straus, of light opera fame, who spells his name with a single "s" at the end. Richard Strauss, however, was the son of a famous horn-virtuoso, highly valued as an artist by Wagner, although too conservativelyminded in music to reciprocate the admiration of the great master. On his mother's side he is descended from a family of beer brewers.

For many years Salomon Jadassohn and Karl Reinecke were contemporaries in the Leipsic Conservatory. Each was a noted composer and an influential teacher, and each was the father of a family. Here the parallel ceases. Jadassohn is said to have locked his piano and taken the key with him whenever he left the house, as he wished no more musicians in his family; Reinecke, on the contrary, took delight in teaching his own children, and composed a number of charming little piano pieces for them, which he afterward collected into one book and published. Reinecke's own father, by the way, was a music teacher; his sons carry on the family traditions, being identified with the music publishing business. The Reinecke family is on record as musical as far back as Leopold Karl Reinecke, born 1774, who was a music director at Dessau.

#### The Ricordi Family (Italy)

Germany has had no monopoly of musical families Italy, France, England and America furnish equally worthy examples, though possibly not so many in

Tito Ricordi, the present head of the well-known publishing house of Ricordi & Co., Milan, is not only a remarkably fine pianist himself, but belongs to the fourth generation of a remarkable family of musicians, counting his great-grandfather, Giovanni Ricordi as the first. Indeed, were the facts obtainable, we have not the slightest doubt that the distinctive musical proclivities of the Ricordi clan date back even further,

Giovanni Ricordi, whose name we have just mentioned, was born in Milan in 1785. He was first violinist and conductor at the old Fiando theater-apparently not a very lucrative post, as he was glad to earn small sums by outside work as a music-copyist. Dissatisfied with his position, he departed for Leipsic, where he obtained employment with the famous firm of Breitkopf and Haertel and learned the trade of music engraving. In 1808 he returned to Milan and started in a small way as a publisher on his own account, at first doing his own engraving. He was an intimate friend of Rossini, whose operas he published, to the great financial profit of both. He was also among the first to recognize the genius of Verdi when the latter was an unknown young composer.

His son, Tito Ricordi, who made a fortune in publishing Verdi's works and also established a musical magazine, the Gazetta Musicale, was succeeded by his son Giulio, who made the same success with Puccini's works that his father had achieved with Verdi's and his grandfather with Rossini's. Although a thorough business man in every way, he found time to develop remarkable talent as a composer of salon-music. and brought out no less than 60 pieces of his own, under the pseudonym of "J. Burgmein." He continued the publication of the Gazetta Musicale until his death, when it went out of existence. His son Tito, the pianist, we have already mentioned.

That quaint old book, Pepys' Diary, records under a date in 1660 a visit paid to "Mr. Hill, the instrument maker," who is groundedly supposed to have been an ancestor of Joseph Hill, likewise an instrument maker in London, and who lived from 1715 to 1784. This Joseph Hill had five sons, all violinists. The oldest son, William Ebsworth Hill, succeeded to his husiness. He had four sons, all violinists, who together carried on the firm after their father's death. These four interested themselves in researches on the history of the violin, and are the joint authors of Antonio Stradi; art: His Life and Work-the standard authority on the

### Families Associated With Particular Instruments

Just as the above-mentioned Hill family have for generations been identified with violin, both as players, makers and students, so there have been families devoted to the cello, the hassoon, the horn, the clarinet, and various other orchestral instruments. In France, the name Sax is famous for the culture of brass band instruments. It is curious that although the piano is by far the most widely-cultivated and popular instrument, there seems to be no example of families of pianists, extending through several generations, although there have been several cases of two noted plauists in one family-for instance, the two Rubinsteins or the two 'Scharwenkas; likewise Teresa Carreño and her daughter Terisita

The name Golterman and Romberg are both inseparably connected with the cello, although the first-named family contained at least one famous pianist, the lastnamed a noted clarinetist and a violin virtuoso, as well as several distinguished cellists in different generations. The Gebauer family similarly attained some eminence in connection with the bassoon, although the family numbers also flutists, oboists, violinists and choirmasters. In the writer's own town is a family by the name of Bishop, which has furnished the world with professional cornet players for at least three generations, instruction and traditions being handed down from father to son. Of the present generation, one individual is a member of Sousa's band, two others, of theatre orchestras. All these are cornetists, but there is also a hand leader who plays the saxaphone, another brother who is a clarinetist and a sister who is a fairly good pianist. That the next generation shall in due course of time, he musicians and orchestral players seems to be, not an open question, but a fact taken for granted as a matter of course

### The Mason Family (America)

America owes an immense debt to old Lowell Mason. one of the pioneers of music in this country, who was born in Medfield, Mass., in 1792. Largely self-taught, and working with poor materials in a musically crude environment, he nevertheless accomplished wonders through his natural talent and immense energy, and strangest of all, actually acquired wealth, largely through the sale of his popular collections of music Several hymn-tunes, composed by Lowell Mason, (including "Nearer My God to Thee") are still in use. being simple, melodious, and yet dignified-admirably adapted for congregational singing.

His son, William Mason, was a distinguished pianist and pedagogue, the author of Touch and Technic, an instructive work familiar to all piano teachers. He was given the best opportunities for musical education, both at home and in Europe, and on his return to this country, arranged a series of classical concerts, in connection with Theodore Thomas, afterward of orchestra fame. Thereafter he won wide celebrity as composer and teacher.

Luther Whiting Mason, a nepliew of Lowell Mason, was active in the cause of public school music, and was the author of a series of books and charts known as the National System, which achieved immense popuindelibly impressed, as public school music came to be

known there as "Mason-song." Later, his method was

introduced, to some extent, also in Germany, under the name Die Neue Gesangschule. The present writer en-

joyed the privilege of his acquaintance at this period,

and was much interested in a unique reed organ which

Mr. Mason had designed and had made to order as an experiment in "Just intonation." It contained more

than the usual number of keys to the octave, but just

how many we do not at present recollect, with the

object of producing perfectly-tuned chords in all keys.

The interval of a major third, in particular, sounded

much sweeter than with the ordinary or "tempered

firm of Mason and Hamlin, was a son of Lowell Mason,

and of course a brother of William. This firm, now

noted for excellent pianos, was at the start more par-

ticularly concerned with reed organs, and succeeded in

greatly improving the quality of tone of that now

somewhat neglected instrument, by means of skill in

the voicing of the reeds. Henry Lowell Mason suc-

are unable to state the exact relationship of all the in-

dividuals whom we mention, but it is certain that

Daniel Gregory Mason, the well-known writer and

composer, also belongs to this tribe. He is at present a

professor of music at Columbia University, and his

numerous books on musical subjects especially From

our readers. He has been a frequent contributor to

The names we have found space to mention, by no

means exhaust the list of the Masons, who have ren-

The Becker Family (German)

If we should gather together a list of all noted musi-

cians who have borne the name of Becker, it would pre-

sent a goodly array, but would have no particular sig-

nificance as regards the purpose of this article, for

"Becker" is almost as common a German name as

"Smith" or "Jones" in English, and many of them are

unrelated. At the present time we desire to mention only lean Becker, (born in Mannheim, in 1833), and

his descendants. This noted violinist, after brilliant

concert tours, settled in Florence, Italy, and organized

a quartet which attained renown under the name of the 'Tlorentine Quartet." Some fourteen years later,

when his own children had attained sufficient age and

skill, he dissolved the quartet and made concert tours

with his own family: Hugo, the cellist, Hans, the vio-

linist, and Jeanne, the pianist-all highly gifted artists.

The present writer was a pupil of Hans Becker, just

There are at least nine other Beckers of more or less

eminence in music, but as we are unable to trace their

dered valuable service to the art of music.

Grieg To Brahms are known and valued by many of

Not being in possession of a genealogical chart, we

ceeded him in the firm.

Henry Mason, one of the founders of the well-known

The Most Musical Family of All

Did you ever see a Century Plant blossom? Several years ago, one which had been in our neighbor's greenhouse for just eighty-seven years-probably it was several years old when their grandfather bought it-began suddenly to grow rapidly, and in a few days shot up a stalk so tall that it was necessary to tear off the roof of the greenhouse. Soon it was like a tree, and covered with a mass of brilliant yellow flowers. Whenever I think of the Bach family, growing slowly but healthily in musical culture for a century or more until it suddenly blossomed out into the gigantic Johann Sebastian, am reminded of this century-plant.

The genealogy of this family is traced to Hans Bach, born 1561, at Wechmar, a little town near Gotha, but his son Veit is the first of those whose musical proclivities have been recorded. He was a miller, but employed his leisure hours in the practice of the zither. His son, Hans, was a carpet-weaver, but also a skillful violinist, and his services in this capacity were so much in demand that he was popularly known as "der Spielmann" (the player). Another son of Veit, Lips Bach, had three sons who were sent to Italy to study music, and from their descendants sprang innumerable Bachs who were musicians. In many towns, the furnishing of music for all public occasions was so completely monopolized by this family that "the Bachs" came to be practically a synonym for "the musicians, even when the orchestras happened to be augmented by players of other names. Family feeling was strong among them, and reunions were held annually for many

Twenty Bachs

tinction in music to be found in the musical dictionaries, and to give proper attention to them all would demand a book rather than a magazine article. These twenty are all certainly of this same family tree: there are besides, at least, four others of some note, whose exact relationship is doubtful. It is certain there will never be another Johann Sebastian Bach in music-Nature is not so partial of her most wonderful gifts to one family-but the name is not yet extinct as a musical cognomen: in one of our larger western cities, the writer encountered, some twenty years ago, a family of Bachs all devoted to the profession of music relationship to this or any other one family, they do and following out the old tradition of the name.

### Keeping Compositions in Playable Form

the student in regard to it should by no means be entirely relaxed. Although the greatest difficulties have been surmounted there is still another problem to confront, namely, how to keep the composition in available playing condition.

A proud father, whose daughter had studied under a noted teacher, asked her to play for some friends,

"Now, daughter, let us hear that twenty-five-dollar

He did not remember the title, but he knew exactly how much money he had paid out while the piece was being learned. Would it not have been a pity had "daughter" failed to play it in a laudable manner?

The best way, or stating it more emphatically, the only way to keep a piece in playable form is by constant, slow practice.

When a composition is played through the second time at full tempo there is something, somewhere, that is not quite right-something which did not occur in practicing. Play it over the third time at the same speed and there are three or four more mistakes: again, play it at topnotch velocity and there will be almost a dozen breaks, noticeable to yourself if not to your hearers. Pieces are not unlike clothes. Every

not come within the scope of this article. 'A similar family combination in America now, is that known as the Zoellner Quartet, consisting of father, daughter and

in several musical lines); the Morgan family, of England and America; the Wesleys, of England (noted for their activities as organists and composers of church music, and all related to the Rev. John Wesley, founder of the Methodists); the Scarlattis, the Klengels, the Röntgens, and many others, but we will pass on to

years, at Erfurt, Arnstadt, Meiningen or Steinach, up to about the year 1750.

No less than twenty Bachs have achieved sufficient dis-

AFTER a composition has been learned, the efforts of time you wear your clothes they become a little more worn looking, and the more injudiciously you wear them, just so much more is the effect visible upon them; this can be very aptly applied to pieces.

Seldom play a composition over to yourself at full speed. Always practice slowly, so slowly that every little detail in the piece will be greatly magnified and every weakness brought to light. Then, on a special occasion when you play it at proper tempo, your fingers will do just as the brain controlling them wishes them to do. After the long time of restraint, the perfect finger control obtained through slow practice will give you such a feeling of freedom and spontaneity that an admirable performance will be

If you were to have a banquet for your friends one night, and would indulge in all the gayeties of the occasion, would you keep on in the same way the next day, and every day to come? No, indeed. The next day you would fall into the regular routine once more.

Slow practice will make the enjoyment all the more keen when occasionally special liberties are granted. No artist in spare time would sit down and "play" his piece. Instead, he would pick it apart, brush up the rough edges, and give it general repair. The student would do well to emulate the example of the great.

Nor the kind you are thinking of-those little silver things that dangle from a girl's finger, containing the materials with which she unblushingly completes her toilet in public. A musician's "vanity case" consists of his programs, press notices, autographed pho tographs and music, and other things that recall hi

But it is a rather pardonable frailty, n'est-ce pas? It is only the collected evidence of having done good work, of having given pleasure to others, of having tried to please that other—self—so hard to

We are all guilty! We like to "see our names in print." It gives us the feeling of being of some importance in this busy old world. My teacher advised me to save press notices, even though, as she said the writer didn't "know beans" about music; the printed word is to the general public as sacred as if graven on tables of stone. Clipping bureaus profit by this weakness, which is not confined to musicians and actors.

Journalists preserve their "stuff," lawyers often keep "scrapbooks."

But how many of us have a true sense of values not of notes, but of our own importance? Those who read Seton-Thompson's bear story, "Wahb," will recall that when Wahb discovered a higher mark on the tree than his own, his peace was gone. Of course we do not presume to class ourselves with the great geniuses, but aren't we a little reluctant to acknowledge that another musical "bear" (quite often a deserved epithet) is bigger? About the hardest thing for mid dle-sized bears to endure is when another middle sized bear succeeds, by bluff, trickery or "pull," in getting himself classed with great-bears. "Don't praise yourself, lest others doubt and grieve

Vet don't dispraise yourself-they might believe you!

### Here and There in the Music World

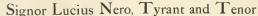
An English inventor has produced and put upon the market "over there" a grand piano top which folds three times instead of twice. The object of this is to do away with the projecting corner of the lid when the piano is open, so that the instrument will go in a ver much smaller space. Just the thing for New York and Chicago "cliff-dwellers."

There is no sign of dying musical interest in Walts. On the contrary, the recent Eistedfodd or Song Festival held in Corwen was attended by eight thousand neonle, and the admissions for one day amounted to over \$10,000,00-surely a large sum in a country far more heavily burdened with taxes and living costs than the United States.

Dr. Buck, who succeeded Sir Hubert Parry as Presi dent of the Royal College of Organists, points out the fact that in German or French Provincial towns the organist is not looked up to as he is in England (or in the United States for that matter). "In England it the organist is not the man in charge of musical affairs, you want to know why."

### Musical Eves

One hears a great deal about Musical Ears, but very little about Musical Eyesthat is, the eye trained by experience and special drill in deciphering musical problems, to recognize musical sequences, and to see through them-in listening with the eyes as well as the ears. This is a subject in which Professor W. R. Spalding, head of the department of music at Harvard College, has been interested for a long time. If you have never experienced the joy of taking a piece, a song or a score off in some quiet corner and there reading it through, letting your imagination do the playingimagining sweeter, clearer, purer tones than any ordinary instrument or voice is capable of making, you have not yet experienced one of the greatest joys of music. His forthcoming article upon this subject will appear shortly in "The Etude." It is one of many which should make "The Etude" for 1920 more interesting than ever.



How Another Kaiser of Another Day Imagined He was a Great Artist. The Megalomania of Cæsar Nero Compared with that of Kaiser Wilhelm II

#### By WILLIAM ROBERTS TILFORD



THE French have a slang name for actors. They call them "Did-you-see-me?" Surely vanity is the incentive for much of the energy of those who aspire for public honors. One of the most curious instances of this unslakable thirst for flattery is found in the case of Lucius Domitius Ahenodarbus Nero, Emperor of Rome and the would-be Caruso of his day, if various ancient historical accounts are not too much at sea. Nero was born at Antium, 37 A. D. and died in the

year 68. During the thirty-one years of his life he provided both terror and amusement for the Roman public and made a dent in history which is still very conspicuous. Oscar Browning, in his famous History of the World, takes a lenient view of Nero, indicating that historical lapses may have been the origin of some of the fantastic accounts of his life. Of course every schoolboy knows that Nero did not fiddle when Rome burned, as the old saw has it; but he probably did sing during the conflagration. Mr. Louis C. Elson, the Boston critic investigated several ancient sources of historical information in preparing his interesting volume Curiosities of Music. These investigations are accepted in the following together with references from sources hitherto found reliable.

Perhaps there may be some license which should accompany the word Cæsar (German, Kaiser), for the eccentricities of the Cæsars or Emperors from Nero and his predecessors down to Wilhelm II. have to say the least been sensational. Wilhelm's megalomania is too recent history to need recounting. His desire to figure as a composer, poet, artist, stage manager, crusader, etc., is known by every school boy. Certainly there has been enough idiosyncrasy to warrant pathologists in recording a definite disease, "Cæsaritis" or "Kaiseritis" if you will. Supervanity is one of its symptoms. In Kaiser Wilhelm, beloved and adored by his subjects, this took a harmless form in relation to the people of Germany except for the ogre of militarism. The expense to the state was inconsiderable and the people liked to imagine their emperor omnipotent. In the case of the tyrant Nero the situation was very different and what now seems a farce was at times a tragedy in the days of early Rome.

The effect of music upon Nero's morals was anything but good, if the encyclopedic accounts of his life are exact. He not only killed the poet Lucan, his teacher Seneca, his wives Octavia and Poppæa, but step-father Brittanicus and his own mother Agrippina.

### "Above All Things, Fear Me"

Like all short-lived tyrants he sought to rule by creating fear rather than love. He is credited with

"I care not how much people hate me, if they only fear me."

Nero's musical career started in childhood when he studied the art for some time. Upon ascending the throne he sent for the harper Terpnus whose playing delighted the emperor beyond all things. In fact, he would sit for hours listening to his music master and practicing far into the night

Then Nero made the fatal discovery that he had a voice, and diverted his attention to vocal music. His voice was said to have been high, thin and husky, but what vocal teacher would have had the courage to reveal this fact to the domineering emperor? They probably chortled to him like this:

"Ah, your Majesty! what a voice! what tone! what roundness! what sweetness! what power! only the lark soaring over the Tiber could be its equal. With just a little acquaintance with my indispensable methodthe true bel canto-what a marvel it will be!"

If they had told the truth and said, "Your majesty's

pagna" they would probably have been strangled at sundown.

#### How Nero Preserved His Voice

Not Patti, nor Melba, nor Galli Curci could have equaled the care that Nero took of his vocal organ. Part of his day was spent lying upon his back with a sheet of lead upon his stomach or chest. (What a story for the court press agent!) The lead sheet was supposed to improve his breathing (or was it his shape?). His food was selected with a view to bettering his voice, and for this reason he eschewed fruitthe very thing which most modern singers devour. If his vocal quality was not quite up to the mark he would take an emetic as a remedy.

In order not to strain his voice, he refused to deliver addresses to his army, and consequently appointed another to be his "Four Minute Man." Nero's teacher was always at hand, and if the music-mad emperor used his voice incorrectly the teacher had orders to clap a napkin over the emperor's mouth. (Voice teachers please note: The author lays no proprietary claim to the rediscovery of this valuable method of vocal sup-

Finally, Signor Nero, flattered by his band of sycophants, began to long for a début. This he had at Vaples, A.D. 63. It was a sensational début, to say the least, for while the monarch was singing an earthquake occurred. He was "game," however, and he



Here is Signor Nero "warbling" to his heart's content while Rome burns. History won't permit us to let him have a fiddle, since the instrument as we know it was not born until some centuries later. Our artist is not altogether certain that this is correct position for playing the lyre, since the Annanias "Beginners' Method for the Lyre" was temporarily out of stock. However, we are quite certain that this is the correct position in which to stand while serenading a conflagration. Note the feet. Possibly Nero was born

voice sounds like the frogs croaking over the "Cam-nagna" they would probably have been strangled at to remain until the emperor finished. Just after leaving the building it collapsed. What more could singer desire-for he certainly could snatch the credit of "bringing down the house." Nero spent many hours composing poems or hymns of gratitude to compensate the gods for his escape.

The warning, however, had little effect upon the

débutante. Back in Rome, he sang to groups of ad mirers in his palace, who, according to Mr. Elson, must have explained to him what a pity it was to deprive the public from hearing such a glorious voice Accordingly Nero instituted public games, in which there were to be contests in singing, flute playing, organ playing and other out-door sports. Could these contests have been like some of our modern piano Marathons, in which the long-distance champion pianist tinkles out the Flower Song and the Little Fairy Waltz until exhaustion rescues him and his auditors?

#### Nero's Paid Performances

Not content with merely having the public singing contest, Nero announced that he himself would have a hand (or was it a mouth?) in it. The Roman Senate, with a more highly developed sense of humor than its warbling autocrat, saw the machinery of this farce, and, to avert a public fiasco, gently hinted that Nero should be given the decree of Victory before even competing, for who could think of competing with the Sweet Singer of the Eternal City? But Nero, according to Mr. Elson, was a real sport, and insisted upon entering his own cadenzas in the ring. Consequently, he sang an ode to Niobe, which lasted for hours and hours. When he finished he was so pleased with his reception from the public that he deferred the awards for another year so that he might have another opportunity to shine (or roar).

In order to make certain that he was no different from other professional singers, he readily accepted compensation for his appearances at private parties. It was as though Kaiser William had loftily informed Herr Krupp or Herr Ballin that he would be glad to run over a few songs for a slight "consideration." What could the poor gunmaker or the poor shipbuilder have said? Fortunately, vocalism has struck no nearer the White House than the President's daughter. Imagine, however, the thrill of the Roman dowager

who had secured Nero as the lion for her five o'clock tea. The emperor's chariot draws up to the door just as the barefoot dancers-the terpsichorean ancestors of all the Isadoraduncanites of to-day-are just putting their final kicks upon an "interpretation." (Just how they were able to "interpret" in those remote days before there were any Beautiful Blue Danubes, Chopin Pre-ludes or Dvořák Humoresques to interpret, goodness only knows.) The hostess flutters up to his imperial majesty, and asks whether the "all-highest" will oblige He replies that he would be delighted but, alas! he has left his notes at home. Then some wise senator injects "Why bother about notes? The fewer notes the better. What are notes when an artist like Nero sings? Nero, accordingly, takes his harp in hand, clears his throat, and proceeds to inform the guests that Spring was coming, was actually present, or was departing This was surely an innocent pastime for an emperorfar tidier than slaughtering innocents in the arena.

#### March King and Emperor

Nero's meglomania was akin to that of former Kaiser Wilhelm II in many ways. The former German emperor delighted in picturing himself doing grandiose things and enjoying the delusion that his versatility as an artist was unlimited. One of his pet delusions was that he was a composer. And thereby

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leggong a week?

teaching in a small town?

lesson a week is a financial one.

hangs a tale. Lieut. John Philip Sousa, who is American through and through and a natural humorist, told me one time of an experience he had in Berlin. Way back in 1894 a composition entitled Sang an Agir appeared with the name of Wilhelm II as the composer. was a very creditable work in heroic style ending with the prophetic words:

Then may our cong go sounding Like storm blast out to sea With dash of swords and bucklers Thou mighty Lord, to thee!

As this was pretty much the same song that the German junkers chanted during the war, we shall not dispute its originality. Licutenant Sousa, introducing American methods in Berlin, where the band played with great success on its famous tour around the world, arranged special evenings. One was to be devoted to Berlin composers and among the compositions of Kienzl, Ellenberg, etc., there appeared on the program:

SANG AN AGIR. Wilhelm II

Not long thereafter a very much excited individual appeared at Lieut. Sousa's door puffing and protesting. If I am not mistaken, his name was Count von Spitz-

"This cannot be allowed. Herr Bandmaster. His imperial Majesty's name cannot appear on the program with other Berlin composers."

"But," insisted Lieut. Sousa, "the Kaiser has had this thing published in every imaginable kind of an edition and in different languages. Here is an English copy printed in two colors, red and black; surely he is not

"N-N-N-No, by no means is the All Highest ashamed of his masterpiece," sputtered the infuriated Count. "He is proud of it and will give all the funds to the Gedächtniss Kirche, only his imperial name must not be associated with these other composers on this program.

"Then it would be all right if I should play the composition if I don't print his name with the other Berlin composers?" asked the perplexed American march-king

"Certainly, that would be an honor to you," replied the Count.

"Very well then," answered Sousa, "if his name cannot go down in company with other Berlin composers, his composition certainly shall not, and out it goes." The program appeared with the former Kaiser's name

and composition blotted out.

#### Nero's Honorarium

Once Nero was offered 1,000,000 sesterces, which, according to Mr. Elson, was worth \$37,500.00, but since Mr. Elson's book was published in 1880 and the H. C. L. har been hard at work ever since—this would amount to about \$100,000,00 by this time. (Press agents of John McCormack and Paderewski please

Mr. Elson, who refers to Tacitus and Suctonius as sources of information, tells us that Nero thought nothing of singing one song which lasted the entire day. He would sing for hours at a time, with only occasional recesses for eating and recuperation.

In order that his auditors might not escape, Nero posted sentinels at the doors to arrest fugitives. Ac-

GOUNGE was a great musician, a thorough master of the orchestra, and equally so of the human voice, both as regards solo song and choral effects. His opera Faust, produced first in 1859, placed him in the front rank of composers, though its world-wide fame first hegan about 1864, when Colonel Mapleson introduced it to London. Waiving mention for the present of several other successful but less famous operas, and still others which failed of success, we pass to his sacred music. His great oratorio, The Redemption and Mors et Vita (Death and Life), his masses, especially St. Cecilia and Salennelle and his smaller choral works such as Gallia, have all achieved great public success and stand high in the estimation of musicians. At the same time, the larger works, especially the two oratorios, present certain peculiarities which, while they have the praiseworthy virtue of originality, run into mannerism and become tedious. These arise from Gounod's desire to embody a grand simplicity-to give his sacred music the breadth of huge fresco-painting rather than the detail of the miniature or mosaic. With this intent, he often gives us long recitatives/on one note; his choral forces move in huge homogenous masses more often than in the individualized voice parts or fugue; his solos are entirely free from the coloratura, which we find rather over-done at times in

cording to Suetonius, the agony caused by his vocal offenses was so great that his hearers were known to jump from the windows or else feign death and be carried out on stretchers. Spies in the audience located those who did not pay proper attention to the imperial caterwauling, and soldiers chastised those who did not

According to a report, Verpasian, who later became one of the greatest of Roman imperial promoters of literature and art, once fell fast asleep during one of the emperor's vocal eruptions, and was therefore condemned to death Later his life was graciously spared, but he was banished from court.

In order that applause might come at the right time, Nero formed a corps of applauders or claquers. It is reported that this body numbered over five thousand, and that they were distinguished by their elegant dress and long curls. They received, in return for their sycophancy, rich rewards from the imperial fanatic. Probably these gentry were the ancestors of the miserable wretches in the modern opera house who will sell their applause to anyone who will pay.

#### When Rome Burned

For six days and six nights Rome burned. Nero reviewed the spectacle from the tower of Macaenas and, according to tradition, was so moved by what he saw that he donned an appropriate costume and went to the theater where he burst forth in a song over "The Destruction of Troy." Although Nero was accused in his own day of setting fire to the city, historians by no means assent to this. He did, nevertheless, rebuild parts of the ruined city on a scale of great magnificence. When the Senate finally decided to put an end to his sensational reign. Nero requested one of his attendants. to stab him. However good or however inferior his singing may have been, he certainly makes one of the most amusing characters in "musical" history,

No one will ever know exactly what kind of music Nero sang. When we realize that Bishop Ambrose, of Milan, did not commence his reforms until the end of the fourth century and Pope Gregory I "the Great" did not set the order of the musical services of the church until the end of the sixth century we may imagine how rudimentary the musical science of Nero's time must have been. In all probability he worked along the lines of the Greek musicians who had defined the scales so elearly to their own satisfaction There is, however, no authoritative bridge between the old Greek music and the modern system of notation that will give us anything more than an approximate idea of what it really was. Music that Nero may have

sung was quite certainly in monophonic style. A somewhat graphic account of the administration of music as a punitive measure is contained in Naumann's History of Music, the English edition of which was edited by the Rev. Sir F. A. Gore Ouselev Bart.

"To the musician Diodorus was assigned the duty of accompanying Nero on the harp. In the year 64 A. D. this overweening potentate, bent on receiving the adulations of the people, appeared publicly at Naples in the rôle of singer, actor and charioteer. But the emperor's triumphal musical journey through Greece and other subjugated provinces was even more

#### Gounod's Varied Accomplishments

Handel. All this evinced both a reverent religious spirit and a command of artistic resources, and yet, one may have too much of a good thing.

We may dismiss very briefly Gounod's activities in other forms of music. His piano pieces are few and unimportant; his two symphonies in D and Eb are worthy works, but have not held a lasting place in public favor; his anthems and sacred solos, written to English words while in England, show an attempt to approximate the stodgy English church music type plus a little of Gounod's more sugary melody, and though some of them are still in popular use, they add nothing to the character of his reputation,

Taken all in all. Gounod's work, while valuable in itself, has little significance in its influence on the history of musical development in the nineteenth century. If we look for a reason, it is not hard to believe that this was due to the play of opposing forces within Gounod's own nature-his alternate mental attraction toward the mystical and religious, and toward the voluptuous and worldly. A glance at his biography will show that after winning the Prix du Rome at the Paris Conservatory, which entitled him to spend a time in Rome, he composed sacred music, and on his return to Paris, while organist and choirmaster of a church, began a course at a theological seminary, and

it was thought he would enter holy orders, but after two years the attractions of the world proved too strong, and he began to write operas, beginning with Sappho. When he had reached high water-mark as an operatic composer, his mind turned again to the mystical and religious, and instead of producing masterpieces of opera which would eclipse all he had don before, he wrote only sacred music.

to the dignity of man, and fit only for slaves."

Wagner went steadfastly on his own road, Cesa Franck as steadfastly on another far different one, Verdi on another, Brahms on another, but what shall we say of Gounod? At the risk of being chided for irreverence, we can best answer by recalling the story of a somewhat worldly lady, who late in life became very religious and used to attend a church of the ritualistic type. It was observed that she not only bowed her head at the Sacred Name, but also at the mention of the devil. On being questioned as to her reason for this latter very bizarre action, she replied, "One can't be sure what is going to happen to one, and courtesy costs nothing."

Though a genius, it is possible that Gounod's mind showed a trace of this same type of thought. He achieved greatness, but not the greatness of those who "knew their way, from all by-ways turning."

characteristic of his excessive vanity. The astur-Greeks, knowing the danger of displeasing the power ful monarch (whose veneration for Greek art was they all well knew, all assumed), did not forget to lo him with flattery and the usual rewards of success, The hollow sham with which the tyrant simulated a lo for art becomes painfully revolting. At one time he weening at the recital of some touching verse, another shedding tears of joy at his supposed incomparable voice, and yet, in the same breath, as it were issuing mandates condemning to untold torture or in stant execution such nobles as had not blindly acqui esced in his unmanly cruelties. This inhuman monster when, in the closing moments of his life, he fled from the Praetorians to the country house of one of his freedmen, did not bewail his misdeeds, but sorround more for the world that was about to lose so great in A Midnight Solrée

"The whole artistic life of Rome, especially the musical portion, was reduced to the vainest subjection That which elevates the artist to the priesthood of his craft, viz., boundless self-denial and devotion to his ethical and sesthetic mission, was entirely ignored. The sentimental hypocrisy of the tyrannical Nero is, how ever not the only instance in the history of Roman civilization of a despotic emperor affecting a love for art. It is related of Caligula, the successor of Nem that in the dead of the night he summoned to his make certain of his courtiers. In obedience to the royal onmand, they presented themselves before him in fear and trembling, expecting instant execution. The malignant emperor, after having gloated over the terror-stricker condition of his dependents, informed them that he ha merely summoned them to his presence that they might witness his representation of a dramatic scene, accompanied by song and flute.

"Heliogabalus, with similar affectation, appeared before his court as singer, dancer, tuba-player and actor Nero, during the burning of Rome, is well known to have sung the "Destruction of Troy," accompanying himself on the cither. Indeed, we may well say that a this period there appears to have been a general ten dency towards the debasement of art. The admiration of the Greeks for Phrynis, Timotheus, or Lamia was after all, based on a love for art, although that art had somewhat degenerated; but it is a question whether the Roman virtuosi were not admired more for their our sonal blandishments and enchantments than for the skilful performances. In the place of once-celebrated female flautists in Greece, Rome possessed whole groups of them. The story of the degenerate and degraded Citharoedes and female flautists is a dark page in the history of Rome. The decay of the tonal art was so complete, its practice falling into the hands of adventurous strangers and women who enticed by their charms, that, by the direction of the state, it was exnunged from the curriculum of Roman education the state arguing that an art practiced by slaves and the despised classes of society did not befit the educational training of youthful patricians. Thus, all to soon, were fulfilled the prophetic words of Aristotle that an art having for its object the mere display of digital skill and sensuous attraction was unbecoming

#### same value. Some compromise the matter by giving two half-hours a week, or one forty or forty-five-minute lesson. This arrangement often induces pupils to take two lessons. 3. Of course, the prices must be smaller in a little

town, as there are fewer people of means. Fifty, seventy-five cents and one dollar seem to be the average, according to the size of the town. You will have to settle this question in accordance with circumstances. 4. For short rests the hand should rise slightly above

Once or Twice a Week

1. How long shail I continue giving pupils two

2. Shall I charge the same price when two

3. What do you consider a reasonable rate for

4. Please explain the correct position of the hand

when observing rests, and atso position of hands when playing. I teach pupils to curve the fingers,

with knuckles, wrist and elhow about level, moving

1. Pupils should take two lessons a week throughout

their study career if possible to do so. Interest is kept

more active thereby. When the next lesson hour is a

week in the future the first two or three days following

a lesson are likely to be neglected. To all intents and

purposes the majority of pupils, particularly those whose

interest is on the surface, practice about the same num-

ber of hours when there is one lesson a week as when

there are two. Furthermore, all pupils make more or

less mistakes on new lesson assignments during the first

practice. These mistakes are made during the first day

or two. If a lesson is taken after three days these er-

rors are easily eradicated and correct practice estab-

lished. To practice an error fixes it as firmly as prac-

ticing a passage correctly. Hence, if lessons are a

week apart it really takes two weeks to correct all

fineers from knuckle joints. Is this correct ?-B. F.

lessons are taken, or should I make a special rate:

the keys and remain quiet until needed. The best form is to raise the forearm with the hand hanging loosely. Your description of the position of the hand when playing is correct.

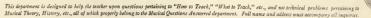
#### Table Work

I wish to know where I can get instruction on 'the tabte work" you sometimes speak of in THE ETUDE in connection with plane teaching .-- M. C.

I do not know of any specific work devoted to table exercises. Such a book is hardly necessary, although it might be a convenience. All preliminary work in shaping and preparing the hands and fingers may be first done on the table to advantage, repeating afterwards on the keyboard. For example the preliminary exercises in The New Beginners' Book. All five-finger pieces in which your first intention is to note and improve the action of the fingers may first be prepared on the table. Learning the action of the hand on the wrist may be treated in same manner, laying the forearm on table and letting the hand play up and down as on a hinge. The forearm stroke may be explained and practiced also. Lay the arm on the table and raise the forearm up and down, letting the tips of the fingers remain in contact with the table. Those who seem to be slow of understanding can thus easily be made to perceive the difference between the two movements. In the study of rhythm and time, Studies in Musical Rhythm. by Justis, and Studies in Time and Rhythm, by Hepler, are both tapped on the table with a pencil or other similar light piece of wood or metal.

### The Teachers' Round Table

Conducted by N. J. COREY



A Trio Wilt you kindly inform me how to deal with the following cases:

1. A pupit has difficulty in learning the wrist stoke. Her arms are relaxed but her wrists are stiff.

2. Another can read the notes quickly, but can-not seem to learn to execute. 3. What exercises do you consider best for flexi-bility?

1. When accurate nomenclature comes into existence the touch you mention may be termed the hand touch which really is what has long been termed wrist touch. The wrist remains quiet, and fulfills the function of a hinge. The hand rises and falls freely upon it. The first thing you will need to do will be to convince your pupil that he or she wishes to overcome the fault. Then lay the arm flat on the table and allow it to remain quiet while the hand rises and falls. Practice until understood. Then do the same at keyboard. Continue the practice with suitable exercises until the habit is established. At first a sixth may be used in each hand. Make a repeating exercise on the keys, then play the scale ascending and descending,

2. Execution can only come with long-continued practice. The scales, arpeggios and routine passage work exercises should be made a daily study, and etudes and pieces given long detailed work. Many pupils pass too quickly from one piece to another, and often to those which are too difficult, which may produce the result you mention.

3. Flexibility is a condition of the hands, arms and

errors and accomplish practically the same amount of work that could be done in one week with bi-weekly muscles, which should be brought into this condition by lessons. The reason why so many pupils take but one a conscious exercise of the will power through much practice. All scales, arpeggios and wrist work should be practiced with flexible muscles, as well as pieces and 2. You give the same amount of time which has the studies founded on them. Hence they are all "the best." Heavy chord work is, perhaps, the only exception, and rigidity should be avoided in this as much as

#### Brain and Finger Inter-Action

"I have a pupil who has been studying two years who understands notes and tempo very well, but has constant trouble in every piece she plays hetween reading the notes and finding the keys at the same instant. This causes her pleces to be all broken up. She does not seem to overcome this, What is the hest method of helping her?"—C. F. There are two ideas that come into people's minds

when reading music is spoken of. Many people simply refer it to naming the notes as one looks at the music, and this is, of course, the first stage of the act. But these notes are symbols of sounds and tonal ideas which have to be produced, in piano playing, by the physical act of striking the keys which represent those notes. This means quick telegraphic work between the eyes, the brain and the fingers. Sight reading in piano playing means this entire process. There are some players with whom this inter-action is sluggish, and although brilliant players after their music is learned, never become quick readers. There are others with whom this nervous reaction is inordinately rapid, and they, in consequence, become expert sight readers. To overcome your pupil's difficulty she must agree, first, to co-operate industriously with you and follow your instructions, which she will find, in this case, very simple. A certain amount of time must be set aside for daily study. The simplest music must be selected to begin with so the undivided attention may be secured. The keyboard. or that portion the hands are using, should be covered so the eyes cannot look from the notes to the keys. The readiest means I have found for this is to take a large sheet from a daily paper. Make a hole near the longest edge large enough so it can be placed over the head, so that the paper extends over the hands and keys. This is so light that it will not interfere with their action, and progress may be gradually made from the simplest conceptions to those more difficult. By thoroughly practicing in this manner you will find that glancing from the notes to the keyboard will be reduced to a minimum, and indulged in only in case of necessity

#### The Use of an Exercise

1. Should a bright pupit take a new exercise every lesson?

2. What can I do to enable a pupit to gain speed in nisving? 3. What shatl I give after Liszt's Second Rhap-

4. Is it necessary to give Touch and Technic with Mathew's Graded Course when a great deal of scate

and atpeggio work is given 2 ... S T

1. Any pupil should take a new exercise only when it is needed. This you must learn to determine by experience. Sometimes a new exercise is not needed for weeks at a time. No exercise should be given for the sake of learning that exercise. Exercises should be given only for the results they will produce in forming the pupil's technical ability. The experienced teacher notes a defect in a pupil's mechanism and selects an exercise that will be useful in correcting that difficulty and keeps the pupil practicing that exercise until the fault is overcome. A new exercise should be given only when it is needed for some special purpose. If you have not yet acquired experience along this line you will need careful analytical study into hand and finger motious in order to become familiar with their action and processes, and that will correct or develop certain condi-

2. Teach him to practice the scales and arpeggios and other exercises according to the scheme laid down in Mason's Touch and Technic, or Mastering the Scales and Arpengios. Also read the answer to "Measuring Speed," in the September Round Table.

3. A pupil who can successfully master Liszt's Second Rhapsody is in the most advanced stages of artistic piano playing. He is ready for anything in the entire repertoire of piano compositions. Are you sure your pupil can really play it and attain the enormous velocity required for its proper execution? If so, try Beethoven's Sonatas, Op. 57 and 110, Gounod-Liszt, Faust Waltz; Rubinstein, Staccato Etude, Op. 23, No 2 in C; Schubert-Tausig, Military Murch; Verdi-Liset, Rigoletto Paraphrase; Liszt, Hungarian Rhapsodies, Nos. 6, 12 and 14.

4. The spirit of what I wrote to question No. 1 also applies here. Touch and Technic shows how and why all standard technical work should be practiced. The question is, do you yourself understand it, and do you know how it should be used? If not, you would better not use it at all until you have learned all this.

"I have a nunll of steven who immediately moreorizes ati her work, and thus makes mistakes in her notes. I have tried giving her difficult compositions and sight reading, but she very seldom looks at the music, but keeps her eyes on the keyboard. What should be done?"-C. I.

Giving difficult compositions will not help matters. Some plan should be devised to cover her hands and keyboard so that she cannot see the keys. Then select something very simple at the beginning, so simple that she can find the positions without looking at the keys. Pieces including only five keys are best for first attempts. For the key covering a rough-and-ready plan is to take a large double page sheet from a newspaper cut a hole for the head near the long end, slip on the shoulders and the paper will cover hands and keys without disturbing by undue weight. So far as keys are concerned she will now be like a hlind player, and will be forced to find the keys without looking Through this she will gradually learn care in decipher ing the notes. Be careful to lead her on gradually. 10 will not be many weeks before she will be able to read fairly difficult things in proportion to her advancement

THE ETUDE

### What's the Use of Scales?

By Joseph A. Dyer

Scales! Ugh, the very word is repulsive. "I love musie, but I hate scales," I once heard a pupil remark, and he was only expressing the opinion that the majority of pupils hold in regard to them. Yet music is composed of scales, and scales are music. Scales are the musician's best friend, but like many best friends their worth is not appreciated until it is too late. The antipathy that beginners, and often advanced students. show towards this most necessary branch of study is due, in a great measure, to a want of recognition of their value and uses; the poor student is left to work, metaphorically speaking, in the dark. Scales have to be played because they have been set by the teacher, and they are usually scampered through by those pupils lucky enough to possess a natural technic, while those less fortunate stumble through them somehow in a half-hearted manner, their one aim and object being to get them done. What is the use of scales? (1) They show us the

number of sharps and flats the different keys have, and their position on the keyboard. (2) Scale playing is a method whereby we can improve our touch. To prove this, the following experiment should be made: Play the scale of C major in three octaves, commencing piano and gradually increasing the tone to double forte, then decreasing the tone as the scale descends again until it becomes piano; this without the use of the pedals. Scales become quite interesting when played this way, and the touch will be found to improve wonderfully. (3) Scales may be used to improve phrasing, legato and staccato playing, etc. (4) Scales are a means whereby we may improve technic, but it must be remembered that unless they are practiced slowly at first, and gradually increased in speed, very little good is likely to result. We can strengthen the fingers by slow scale practice; the benefits to be obtained from this method cannot be too frequently impressed upon students. Any students who care to test this assertion will, on practicing a scale slowly, say half a-dozen times, he conscious at once of the supple feeling it brings to the fingers. If a Metronome is available, use it. The use of the Metronome instils a strict time sense. It should be borne in mind that Scales are not solely mechanical exercises. Those who sit down to the piano, or any other instrument, and stolidly grind out scales with unvarying monotony, and without

thought, are only doing themselves an injury, by spoiling what little love for music they may possess, besides making themselves and other people, who may be forced to listen to them, needlessly weary. There is no more tiring work than that which is not only without interest, but seemingly without sense.

Scale playing requires a combination of brain and nuscle, and if students will only realize this, it will prove the first step toward success.—From Music (London).

### The Eraser and the Darning Needle

By S. E. Hitchcock

At one time I would not "mark up" my pupils music. The composer tells enough; why be superfluous? I reasoned. Then, suddenly, on Violet's lesson day, I realized how far I had departed from my fixed law.

"Behold the pencil-marks!" I exclaimed. "I, 2, 3, 4 written above all syncopated measures; legato underscored repeatedly; 'semi-staccato' here; 'keep counting,' there. Isn't it disgraceful—such mutilation?"

Violet assented meekly

"Yet they mark 'thin ice' places," I went on relentlessly. "I'm going to add to my studio equipment one pencil eraser, ten-ceni size. Next lesson I hope to use it, and obliterate all these cruel marks of conquest. Dare I hope?"

"Oh, yes," she promised. And the plan worked. Now we have a regular rubbing-out celebration when pieces are learned.

This kind of talk induces girls to practice weak

"Fancy you've a hole in your best silk sweater. Would you darn that entire sweater, or just the torn place? You may have to take forty stitches in this weak place; perhaps only twenty. But your piece must be strong throughout.

# The Music Tide The Morning of a New Day in American Music

By Florence Newell Barbour

It is in the great silences of human exporience that the heart speaks, and Nature is often felt the more deeply in her quiet moods. The inner voice is strangely audible sometimes at the last glimmer of sunset, when the vanishing day is ready to greet the calm mystery of the fragrant night. If, at such a dreamy hour, we could listen on the vast shore of world events, the deep, low sound as of music in the oneoming tide would be distinctly heard in the long distance.

Of a truth, it would seem as if all that there has been of beauty in the earth has been veiled by the god of war; that the muse of music could no longer bear so nhe rile of of fancy and delight, for there stalked among us with awful tumult the terrible Mars. But perhaps in the hush of the new day which is before us, in the solitude of the new thinking which has been born, after the finning torch has burned itself though the earth has but so the soliton of the same and will know that the tide has turned, and beauty and higher thinking may take on greater meaning in the universe.

Music, with all its inspiration, seems as necessary to some aspects of our spiritual growth as is food to our physical sustenance. Music is primeval. Its rhythm is analogous to the heartbeat, the flow of tides, the movement of the spheres. It makes its appeal by way of self-expression and is one of the most wonderful ways of our communicating one with the other. It strikes at the very root of our being in a more powerful way than does any other of the arts. No other art tells us so much of ourselves, nor lends itself to the manifestation of so many distinct emotions. Poetry may be closely allied as being rhythmic and fanciful finding its way in word picture as against tone picture in music, but its sway holds us in lesser grip than that of music at its highest rapture of enthrallment. What has quickened the patriotic pulse more than hearing massed bands play some martial strain? Or what can stimulate rest in the tired mind more than listening to the purity of harmony as given out by some fine string choir? Music has been balm to the sick, comfort to the sorrow-laden, worship to the church, and has ever been enchanting in love and entrancing in the

Not so many years has the mighty current of creative music been surpling on our own shores. Before the Puritan psalm-tunes there was the primitive Indian music, but this latter, even with all its characteristic mode of expression, would hardly seem of enough significance to form the basis for a representative national style, any more than, would the negro melodies, so much in vogue in the negro spiritual. That America has as yet no distinct school is not to be denied. There is no doubt that her native composers have felt the influence of foreign countries, but this is true in the history of music in all countries. Was not the musical art of the Netherlands brought to Venice, where gradually, with the more impressionable Italian influence, it was assimilated into that school? So history repeats herself in the art of all schools.

It takes time and nourishing to develop a great country's art, to foster the growth of what is termed an

#### Clairvovance and Music

Did the split of Maria Luigi Carlo Zenobio Salvator Cherubin, most famous Italian composer of his day, come to Cyril
Scott, the eminent English composer, and
to the composer of his day, come to Cyril
Scott, the composer, and
tall the composer of the composer of the
years ago? Or is Mr. Scott, together with
Sir Oliver Lodge, Sir William Crookes, Sir
Arthur Conan Doyle, the vietm of a delutrick of the composers Mr. Scott
article on "Clairomposters Mr. Scott
article on "Clairomposters"
have ever had the opportunity to print. It
hand which will articles we have now in

American school of music. There is that wonderlad process of evolution going on in all of Morgress musical thinkings, and there has been wide progress in many directions. As is the case with all world tide, there is more or less flucutation. At time it would seem as if a more powerful influence were drawing the does way, then there is a lessening of the pull is a seeming ebb tide, when it looks like retrogression but in reality there has been a steady and broad rise to our music tide, and especially is this manifest in the last few epoch-making years.

There would seem every reason for great hope to the fature of all art in America. It is inevitable that the war will give new impetus toward higher ideals the war will give new impetus toward higher ideals (highing and the dawn of a lasting peace will be a time for the beginning of a more profound meditation on the growth of things spiritual. We are so young a nuise and have been in such fever of haste to settle material affairs that there has been little opportunity given for the cultivation of an artistic atmosphere or for the cultivation of an artistic atmosphere or for the cultivation of the beautiful in the highest type of an foot-facely countries across the sea has outraged we sense of justice as a nation, but so abhorest and to mendous a sacrifice may also help us to a clearer gray of the essence of vital spiritual truths.

With a view of life in sweeter tune, with a keener understanding and a newly-awakened vision-it would be almost inconceivable to think of America as failing in development of a deeper insight into the great funds. ental principles of existence. She should rise t loftier heights of sincerity in utterance concerning those things born of the spirit of fantasy. Who knows but that music will fill the longing earth with sons as of many harps, and be one of the subtle forces in the healing of the nations? That quiet and irresistible force is ever flowing on and on in waves of potent piration, bearing us on its mighty surge-and in some golden age of a future renaissance the flood tide of music will fill the world as the waters eover the sea Surely, it is not vain to dream of America as the great factor in that renaissance,

### Gauging Your Audience

By J. van Haaven

The best composition in all music will fall flat if it is not played or sung to the right audience. Try to gain an instinct for fitting music and listener, so that there will be the maximum of enjoyment for both performer and the one who listens.

The writer has found it a good idea to begin with something classic. You can get a pretty accusate notion of the taste of the audience by noting the effect this has upon them. If they show pleasure has another in readiness of the same level. If not, there are always compositions that, while not of the hipder form of musical expression, are yet worth listening to —that, for instance, of the kind known as "Salof music. Engelmann, Wachs, Bohm, Lange, etc., etc.

On the borderland there is a large class of attractive music which is "taking" yet in thoroughly good taste be lighter work of composers who have written in larger forms, and who have written nothing meas of trivial. Godard and Chaminade are two notable is stances. You can always pick out things of their willing that will please a wide class of listeness.

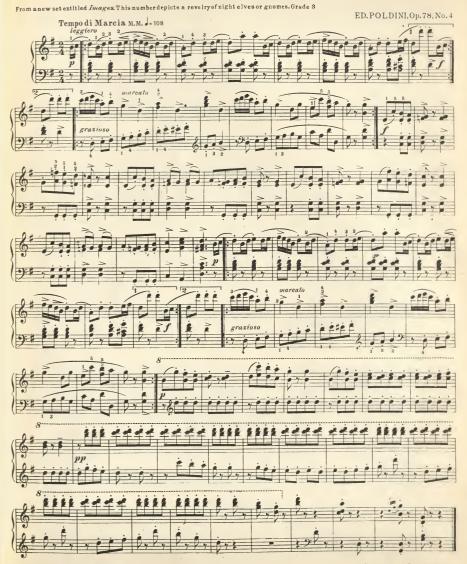
This is, of course, the plan to be adopted when the audience is small and the program not preconcived But even where the audience is larger one may all least form an idea for future reference, as to the tast of that particular group, or town, or village. And is a very good plan to mark on the program after each piece you play or sing just the degree of approach which greeted the items. And keep these program filed away for consultation. Sometime you can try a program made of a composite of all the favorities of say, a half-dozen past programs.

And, to do full justice to your audiences as well as to yourself, cultivate as broad a view of music as possible, be catholic in your tastes—not bound to all one school of music. In this way you will be able to enjoy all that you do, and this is one great stronghold in making the listence enjoy it, too.

"King Agis said, "The Lacedaemonians are not wont to ask how many, but where the enemy are?" - PLU-TARCH.

Try to show this same brave spirit in attacking and mastering the difficulties of a new piece or exercise Don't be satisfied to play the easy pieces well and shirk the hard ones,

### NIGHT PATROL



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Page 780

RIDE IN THE COUNTRY EDWIN E.WILDE

A jolly little teaching piece introducing a favorite old college song. Grade 22 Allegretto M.M. = 108

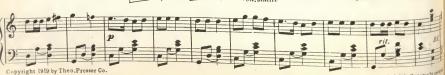












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# From here go back to Sand play to Fine; then play Trio.

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### OLDEN COURT DAYS

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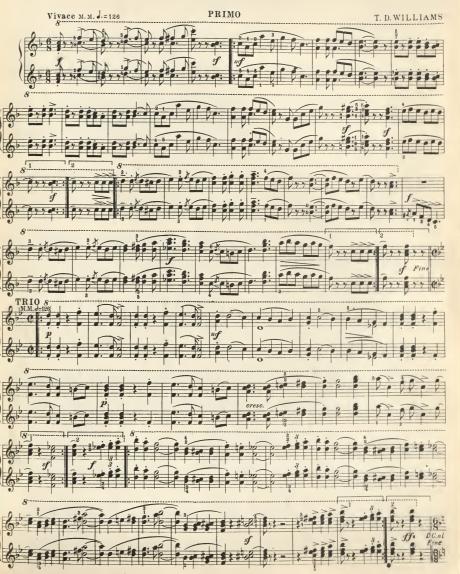


### HOLIDAY TIMES DECEMBER 1919

Page 782



### HOLIDAY TIMES



THE ETUDE

DECEMBER 1919 Page 784

The symphonic character of this celebrated number renders from Sonata, Op.7 it especially suitable for four-hand transcription. Grade 4.

Alla Menuetto ma poco piu lento M.M. = 96

E. GRIEG

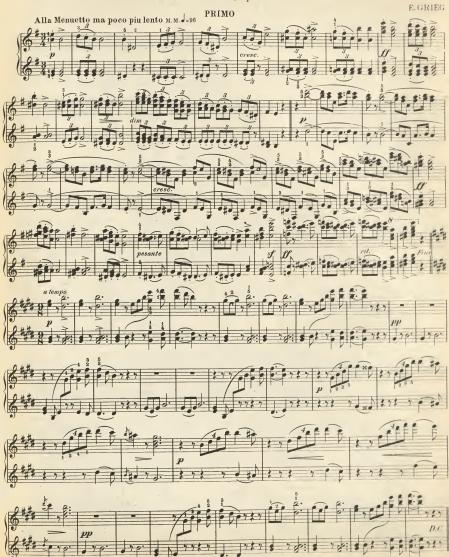
SECONDO

pesante

cresc.

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from Sonata, Op.7





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### ON THE SEE-SAW



### LETTERS FROM FRIENDS OF THE



THE ETUDE

THE ETUDE wants to share with its readers some of the very interesting letters that come to it. We can not, of course, allow our correspondents to indulge in lengthy, polemnical discussions of articles. We do, however, enjoy reading terse, interesting remarks from our supporters. Therefore we shall be on the lookout for short, pithy letters from practical people on timely topics and shall print them now and then.



### A Busy Year

To The Etue:

The unexpected always happens! When the great war began everybody told me to hurry and get something tother than music to do as there would be no opportunity for music lessons during the war. The fact of the matter is, I have his more than the fact of the matter is, I have he matter is, I have he matter in the proposed in the fact of the matter is, I have he matter in the proposed in the fact of the matter is, I have he matter in the proposed in the fact of the matter is, I have he matter in the proposed in the fact of the matter is, I have he matter in the matter in the fact of the matter is, I have he matter in the proposed in the matter in the proposed in the matter is, I have he matter in the proposed in the matter in the proposed in the matter is, I have he matter in the proposed in the matter in the proposed in the matter is, I have the one of the matter in the

Music for Freternal Organizations
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#### The Old Pieces

The Date Services of a house and heard flagers that were evidently somewhat feelled and possibly a little bit remarkt, physical possibly and possibly a little bit remarkt, physical possibly and possibly a little bit remarkt, physical possibly and possibly a little bit remarkt property of the property

#### Making a Better Memory

#### Robbing the Teacher

Robbing the Teacher
To THE ETUE on Student would think of
rof course no student would think of
rof course no student would think of
reachers merchandise is brill after all the
feachers merchandise is brills and time.
He cannot sell one without the other and
the push who thoughthese to stude the expense where the pupil has made an unwritten contract to take that time and pay for
might go into a store, plek up a piece of silk
worth from \$15\$ to \$8, any to the salemnia,
out paying for the silk or even thinking of
paying for the silk or even thinking of
paying for great variety of excuses pupils
make for missing lessons this one for requestiy heard;

make for missing lessons this one is frequently heard time to practice so I thought it was no use tabling a lesson." It is unfortunately, in many cases, a truthic secure. It rises from a wrong their should in such explain to the pupil that the important value of a tesson lies in our to make and in preventing the entitivation of missing the coming from wrong practice. The preventing the entitivation of both hints or the control of the con

#### American Children and Ragtime

American Children and Ragtime
To This Evrol.

It is often said of American children that
their unfalling their control of the control
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ten would sing only probe their control
their control of their control

### Concentrated Practice for Housewives

Concentrated Practice for Housewives
TO THE ETWEET
THE

#### Humorous Music

To THE ETURE:
Humor is not, as many would have it, the rarest thing in music, indeed, it is most common; so common that it is regarded as valueless. Yet, it has great value, for

#### The Origin of the Nocturne

### The Sound-Reproducing Machine as a Music Teacher By Clarence E. Flynn

taken place in American life during the past two decades; among these is a resufficient grounds to look down upon us its way to better things. for our crudity in matters musical, but standing in the musical world.

In this marked advance the sound retant part. During the period named it music-a natural contagion from the standard of musical taste. has evolved from the status of a curious class of children with whom she assotoy to that of a splendid instrument, ciated. The parents east about for an inaugurated a veritable Democracy of why it has become such a strong fact-

"blues" and such; but let one good classic find its accidental way into this motion. It worked. At once, instead of humneys to far-off cities and the charge for sic find its accidental way into this mot-

present and active in the best homes in antidote to this ill. They found it in the Music. To places inaccessible to the in our musical life and the ream partities country.

antidote to this ill. They found it in the Music. To places inaccessible to the in our musical life and the ream partities country.

antidote to this ill. They found it in the Music. To places inaccessible to the in our musical life and the ream partities country.

arakable advance in musical art, knowl- ley collection-and things begin to ming and whisting popular songs with seats at concerts. It is the tragedy of edge and appreciation. Europe once had change. The taste of the listener is on their often vulgar words, she begged most good things of this life, that they for the better music of the machine at go only to a special few. But the sound The small daughter of a friend of home, and this music gradually pushed producing machine has been no respecte now we are beginning to have dignity and mine stepped out from the home into the other stuff out of her mind-the in- of persons it goes into the home into public school. At once the parents were distressed to notice that she began to producing machine has borne an impor- show a taste for the cheapest sort of enacted all over the country, raising the a week on a new record. And

It is true, people often start in with chine, and an abundance of really good bringing the best music, rendered in the to becoming a seriously musical nation.

MANY changes for the better have the flimsiest of popular music, "rags," records-ranging from simple ballads to best way, and at a comparatively small cost-certainly much smaller than jour small sum there are hours of pleasure The sound-reproducing machine has and musical profit. This is the reason The

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Ask your dealer for a free copy of "What to Look for in Buying a Phonograph." You will want this interesting instructive booklet before you buy because it is authentic. It was written by Henry Purmort Eames, LL. B., Concert Pianist and Lecturer, Director Pianoforte Dept., Cosmopolitan School of Music, Chicago.

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standpoint. Another strong feature is the clever but short biographical preface by Mr. Carl Engel in each volume.

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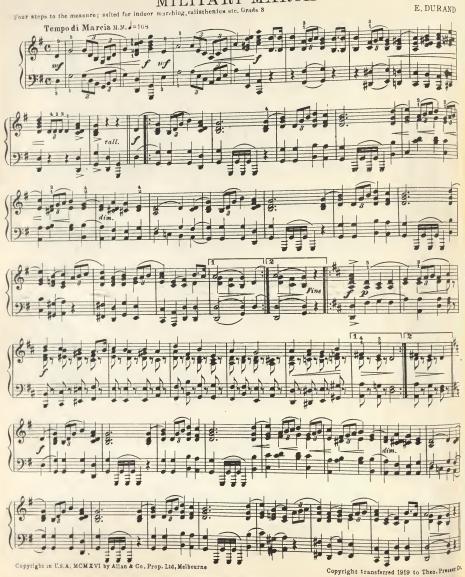


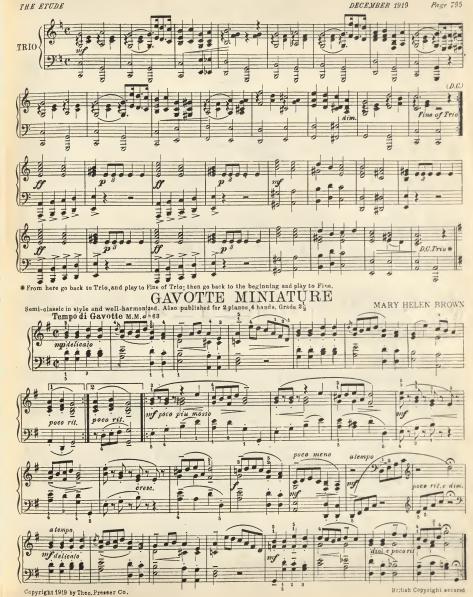




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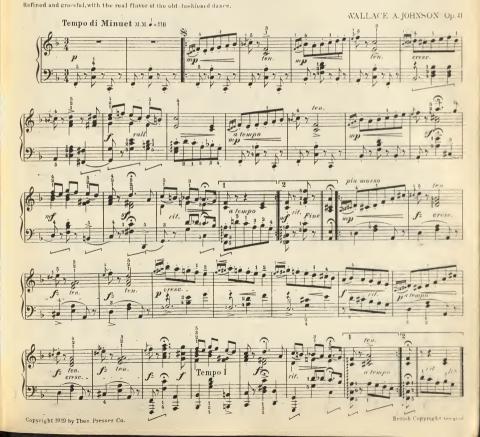
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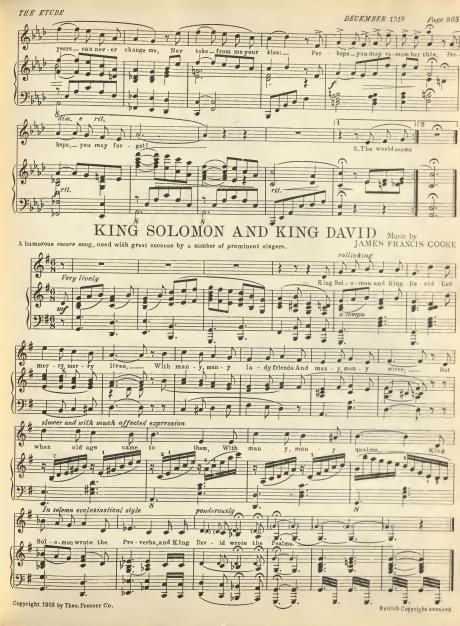
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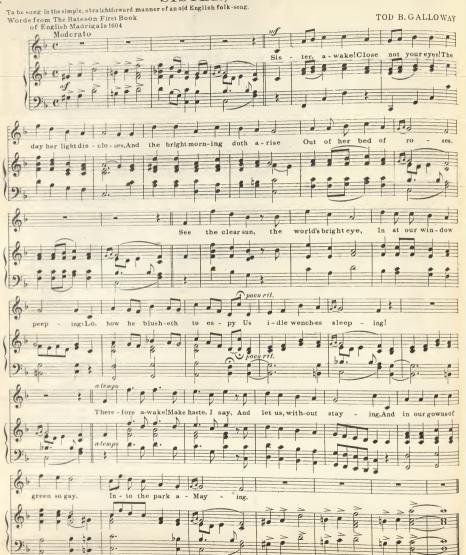


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### SISTER, AWAKE!



#### Musical Comprachicos

#### By Grace Eaton Clark

doubt whether many readers of THE Berlioz-became a victim to "cutting and Goth whether handy states of the following are able to answer this question. remodeling" in this way. His father—However, nearly everyone knows of who was a physician—wished his son Victor Hugo—the author of Les Miser- to follow in his footsteps, but the young ables. He, with his startling imagina- man abhorred the dissecting room-and tion and gift for research, found in the he loved music. After much discussion "comprachicos" of the seventeenth cen- between father and son, the victory was tury material for one of his most vivid won by the latter,

THE ETUDE

derers-famous in the seventeenth century-forgotten in the eighteenth-unheard of in the nineteenth-employed an expert method of cutting and remodeling the child's features so that the child's own parents would not recognize him. Thus in L'Homme Qui Rit, the "comprachicos" are employed to distort the features of a child so that, as a grotesque travesty of a grinning man, he was de-

prived of his rights to a lordship.

Every child has a right to a certain many parents, and many teachers of music deliberately set out to distort and twist the musical career of the student in such a way that the child is deprived of

Only the instinctive wisdom of the mother-who permitted the boy to play on a spinnet secreted in the garret-savedthe child from a career which might father was not convinced; it was only after a visit to the Duke of Saxe-Weis-Duke with his playing, that the elder Handel-the Duke's valet, secretary, and barber-consented to have his son become a musician. It should also be remembered that Schumann's kindly mother in- guide indicates is ruin. sisted that her son become a lawyerto be something that was very foreign desire.

Who were the "comprachicos?" We to his nature. The French composer-

Another instance of "rowing against Another instance of "rowing against compound the tide," as we might say, was that of word meaning child-buyers. This hid-cons and nondescript association of wannological Institute" at St. Petersburg (Petrograd) and he held a position in the "Ministry of Justice" for a whilebut his great success came later-in the world of music.

Verdi was at first rejected by the conscrvatory heads as being unworthy of receiving their attention.

Let us recall Madame Schumann-Heink's account of an interview with a famous director, in the days when she was unknown to the musical world. This existence—a career, if you please—yet, man told her that she would never win laurels with her voice-and advised her to buy a sewing machine, whereby to carn a fivng. She had met her 'comprachico"-and she did not submit to his his birthright.

Handel's father was one instance of a "compractive." He insisted that the mind, viz., "know theself," for no child should be prepared to enter the law. amount of reconstruction upon the part of others, even though this work is done by those nearest and dearest to us, can change the natural inclination of the individual. You cannot convert a pear tree have resulted in failure. Still, the into one which will yield any other fruit; neither can you make a clergyman out of after a visit to the Duke of Saxe-Weis-enfels, when little George found the way to blacksmith. We are all like ships on the the chanel organ and astonished the sea of life-each one with his course to pursue according to the compass hidden within his breast, and placed there by a higher power.

To change the course from what this

Then let us discover the calling for and Schumann was forced, by sense of duty, to waste several years in preparing —Yes, "push," until we attain our heart's

And this same method of "scattering

sunshine" would be a godsend to many

and many an obscure performer who

has "graduated" from the teacher's

hands, and is struggling to make a name

and a place for himself. Give the timely

word of praise ungrudgingly. Do not

allow any small feeling of professional

jealousy or vanity to check it. You will

serve a double purpose in saying, "Well

mended and your own into the bargain.

Isn't it worth while?

#### Scatter Sunshine in Your Music

#### By T. MacLeod

To-DAY, all over the war-bruised world, The progress of the pupil will prowe are stressing Optimism. There is ceed by leaps and bounds with a proper Pessimism enough in the facts. And we amount of praise-the sunshine of are reaching out for something that will growth-judiciously administered. lift us above the sadness and loss that we have suffered.

Flowers grow sparsely—blossom to the minimum—without sufficient sun. This s true, in the mental concept of things. and in few things more than in the study of music. The teacher needs a vast store of optimism to draw upon for her pupils. While noting the errors of performance, her ears and eyes must be quick to seize upon the excellences. And she must be keen to mark even the least done!"-the progress of the one comsign of progress, and to comment upon it with hearty sincerity.

### Change in Musical Art

"Observe always that everything is the The student of musical history, if result of a change, and get used to think- thoughtful and well informed, will obing that there is nothing Nature loves so serve this same law at work in the rise well as to change existing forms and to and fall of different schools of composers, make new ones like them."—MARCUS Au- and the changing fashions in the style of musical compositions

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# Department for Voice and Vocal Teachers

Edited for December by HERBERT WILBUR GREENE

"Thank You for Your Most Sweet Voices." - SHAKESPEARE



### Do Young Teachers Damage Voices?

of their young students is not so great, if the teachers are sincere and are perfectly honest with the:nselves. It goes without saying that experience is the only dependable teacher of teachers. This being the case, we could have no teachers unless they were at some time beginners. Therefore, the only safeguard which the public can rely upon with young teachers or beginners is their absolute honesty.

Let us consider a concrete example. A young teacher of singing accepts a by conditions that are entirely new. The voice is very "breathy." The vocal chords do not close perfectly as the tone vibrates, wherefore that disagreeable sound of breath escaping with the tone. Now, since this is new to the young teacher, he will read all the authorities in the library, but finds no specific directions as to how to correct this defect. So he experiments. He tells the pupil to hold the breath back. That doesn't help any, exercises may be contributory to the crets of Masonry cannot lawfully because what little tone there is given with the breath held back, must be made with the same local conditions. He tells the pupil to sing louder, in the hope of drowning the sounds of escaping breath. That is even worse, because it is liable to injure the voice by the use of too much ness, fortissimo. He tells the pupil to make The value of this experience to the the tones more nasal. That does not help greatly, because the seat of the trouble isn't in the nose. At last he is in despair, and does what he should have done that has that difficulty finds him ready to their application.

older and most reliable teacher, and they hold a clinic on that voice. It might be objected that the young pupil. That is true, but we started out his master,

THE danger of inexperienced teachers with the premise that the young man is injuring more or less seriously the voices perfectly honest. And, sooner or later, be overlooked here. He had three exerperfect honesty repays a hundred-fold, not only in quality of students, but in the above examples, one particularly fitquantity also. Because, after all, perfect ted it. With the next voice, another one honesty is as important in the student as of the three might have a more direct it is in the teacher. And, if the student recognizes that the teacher has that quality, he will respect the sincerity of purpose which prompts the young teacher to go to a dependable source with his dif-Now the older and more experienced

teacher, in the presence of the young man this concrete example of a "breathy" voice and tries it with three different exercises, which are peculiarly adapted to and helpful in that defect. Knowing, as he does, that breathiness is caused by a weakness of certain muscles that control the vocal chords, making it a purely local difficulty, he proceeds to give exercises to strengthen those muscles. Of the three, one of them seems among the former. In Masonry a man to act more directly than the other two. is not supposed to take any succeeding The young teacher, who is alert, recognities this fact and, while the other two guild, he is "duly qualified," and the serelief of this difficulty and need not be ignored, he works for two or three months with the one that meets the needs of this voice, with the result that the able. Take, for example, the above allutone becomes clear and resonant and dis- sion to three exercises for the "breathy" sociated with any disagreeable breathi- voice. It is the attempt to print them

not forget those particular three exercises, and the next voice that comes in at the very outset, joins forces with some meet it. He is that much more of a teacher than he would have been if he had been too independent or too fearful of the alienation of his pupil to acknowl-

There is another point which must not cises, not one, for this difficulty, and, in effect and, in a third case, the third exercise might fit the student's need better than the other two.

Thus, we have a principle, the application of which is broad in the extreme. It may apply to "throaty" conditions, to defective overtone adjustments, to excess of nasality, and innumerable other obstacles that are to be found in the voice universal, for any one of which the thoroughly trained and experienced teacher has corrective exercises.

There is a certain similarity to freemasonry among singing teachers, a difference being that there is no pledge to secrecy among the latter, as there is printed. With the singing teachers, the fugitive subtleties of their profession, although not secret, are absolutely unprintthat spells disaster in so many cases. Description as to how and explanation young man cannot be measured. He will as to why are all right in print, as examples of pedagogy, but they fail to hit the mark when the moment arrives for

The singing teacher may well be guided by that Masonic principle and ieer that he will not attempt to correct teacher was revealing his ignorance to the edge his defeat by taking the latter to peculiar defects or meet obstinate conditions until he is "duly qualified."

Let it be understood that we are not attempting to pile up difficulties or create obstacles for the young teacher There is a perfectly sequential system of tone-culture and voice-development that can be followed with any voice in the narrow restrictions of what may be called a natural compass. And, while extremely few voices exist which can be said to be naturally placed, and require no particular adjustment, there are also, on the other hand, very few in which the natural inequalities that exist will not yield to the regular work of the perfected system alluded to above. This system comprehends scales, sustained tones, study of the embellishments and a limited repertory, selected for the purpose of revealing the pupil's progress in these three vital technical necessities. This routine of the fundamental technic for voice-development can be secured from any well-grounded teacher; almost, indeed, from books, I read with great interest the graduating requirements for the vocal department of many schools and colleges where music is taught. I was surprised to find that they were all more or less alike in the first, second and third year requirements. Se it may be said that there are plenty of tools for the young teacher to work with

The greater the experience the less inclined will the teacher be to follow any system or formula. It is only when extraordinary conditions appear-and they are often associated with the most promising voices-that the young teachtr should proceed with the greatest caution along sane, reasonable lines and printples which represent the long experience of veteran teachers in like cases.

which are easily accessible.

### An Interesting Musical Allegory

Out of the Distance and Silence came of Art. While unable to trace accurately known by the generic term of Poetry, sheep, while inconvenient, often serve the a discerning Soul whose mission it was the line of descent, we have discovered to investigate the things of Earth. Upon that the particular descendant called returning to his mysterious Source, he left Music has a number of intimate relaa record of many things that thoughtful tions. Those most nearly related are the Earth Souls knew were theirs to enjoy, Rhythmic Family, an exceedingly erratic but because of their constant association tribe, prone to widely different temperawith them they but half realized their ments-some gay, some grave-embracing worth or beauty. Among his reviews was all the moods between those two the following description of a remark- extremes. Then there is the Tone Famable family. It is extremely suggestive, ily, a remarkable clan, enjoying a heritrevealing as it does the fact that run- age of undeveloped resources, which are rung through the ages there is a thread of relationship, the sequence of which

mote in the extreme, indeed, one might not remarkable that these Singing peo-

well-nigh inexhaustible.

nakes possible a fascinating historical from the three above-mentioned fam-sketch. The heading of one of his lies, Music, Rhythm and Tone. It is to studies is "The Singing Family." be found in all parts of the world. As be found in all parts of the world. As This family originated at a period re- a result of their patrician ancestry it is

were wedded to the members of the Singing-Music Family in great numbers. These unions were usually both happy and fortunate.

It is interesting to follow the accomplishments and wanderings of the children of these gifted parents. What an itinerant race they became! Like the Wandering Jew, penetrating all lands, but unlike that mythical Hebrew, these children of the musical father pitched their tents and made permanent habitation and The Singing Family is an offshoot brought joy into all the places of the

It would be absurd to claim that the children of Music and Poetry never quarrel, for they do. There are many occasions when they do not agree at all. claim it as contemporaneous with the ple should create quite a disturbance in It is sadly consoling, however, to know origin of men were it not that one is the world. In a way, they are more ag- that the quarrelsome ones are usually able to discover its ancestors. By tracing gressive than the other descendants from unhealthy and die young. However esthe chronological sequence I find singing the Art forefathers. Indeed, they came timable the parents, there are always to be a direct descendant of the Music to be much sought after even by their some unworthy offspring, who persist in Family which, in turn, belongs to a highly congenial relatives. And it came to pass living, and cause their forebears a deal respected family, known by the surname that the daughters of Language, who are of suffering and trouble. These black

useful purpose of increasing the rigor in discipline among those more amenable and afford the valuable object lesson of degeneracy, together with the opportunity to study contrasting tendencies With this passing allusion to domestic difficulties, we will turn to the more agreeable task of accompanying some of the respected members of this house hold in their wanderings and note the influence of environment upon their character and work. It is almost inconceivable that the

children of Poetry and Music can display so wide a divergence in taste and such delicate susceptibility to their surroundings. Some reveal strong mathe matical tendencies, others are quite me chanical. Again, we find some imbued with deep religious fervor; some are sincere lovers of Nature; others are wildly imaginative, reveling in romanticism, it patriotism, in sentiment, sadness and estasy. Indeed, one can hardly conceive of a phase of human thought or activity that has not been touched upon, if not and sentiment of the time and place in ful couple, Music and his poetical wife.

THE ETUDE

their motives, but to give myself up to the fascination of their accomplishments. or People with which he mingles will find expression in his music. Occasionally a music-maker appears who ignores all precedent and seems entirely oblivious work are so unusual and out of keening with tradition that he is ridiculed and condemned as an unnatural child of his parents. After a generation or two, however, opinions change. People realize that he was a very unusual person. They begin serious search for his grave, that they may do him honor.

people are very adaptive. The culture dren!

appropriated as a dominant life-motive which they find themselves are quickly by some of the children of this wonder- revealed. Among the primitive races they sing a dry and stilted lay. Among It is not my purpose to go deeply into the Shepherds sits one of their number who sings of his love, while another plays the pastoral melody upon pines of Of course, it is not probable that the his own fashioning. Others neglect their character of a music-worker will always flock and listen rapturously. In the he reflected in his product, but softened splendor of the cathedral they whether he will or not, the Spirit of the bear their offerings to their God, who Times and the peculiarities of the Race blesses their precious heritage. In lowly cottages, perched on storm-swept hills, in palaces of kings, in the stately homes of wealth, in the hovels of the poor, in halls where thousands sit to listen, by to his surroundings. The results of his the bedsides of the dying, in deepest mines, in dreary desert wastes, and here and there on the bosom of the unresponsive ocean, may be found the Singing children, each, in his own way, making contribution of the gifts which are his by virtue of his direct descent from the patrician family of Art.

Happy and blessed are they who can It cannot be denied that these Singing claim relationship with the Singing chil-

### The Example of David Bispham

Young men in music have a splendid the artists who were to appear the name example of the influence of that art upon character, as a test of ability, of memory, of extreme adaptability, in our American singer, Mr. David Bispham.

The ability of the so-called successful men in any business or profession to-day is measured by their keenness of intellect, by their swiftness of perception for those methods which will bring the best possible results for the work in hand, and, finally, by such a development of their powers of concentration as will enable them to master mentally all phases of their business and to accomplish their labors in the most efficient way. Any man who can prove his ability by these tests can most certainly demand for himself and his work the respect and admiration of those whose ideal of accomplishment demands the best results arrived at in an efficient and clear-thinking manner.

Mr. Bispham is a musician who can measure his ability and accomplishments by the above standard. He possesses a keen intellect trained by years of the wide study necessary to attain to his rank of a true artist. He has also a quick and delicate perception that has lent to his song interpretations a finish and distinction which place him in the front rank of the leading singers of today. Finally, by means of a tremendous power of concentration, combined with untiring energy and devotion to his purpose, he has attained to a degree of artistic achievement and won a meed of success, which few men in any profession can claim. It is no mean task to become master of the dramatic art and music of fifty rôles in as many operas. Mr. Bispham, however, has accomplished this. And why? Because he has the trained intelligence, the artistic perception, the concentration, and the memory to enable him to do unusual things in the most dif-

ficult of all fields of professional activity. of young students. Picking up a prospectus of the American Singers' Opera body, and soul. Company the other day, I found among

of David Bispham. Here is a man whose operatic debut was made 30 years ago. who has lived so restrainedly amid the enticements and extraordinary demands of a professional career that he is able to-day to delight and thrill his audiences with his voice, which he has always considered as a precious responsibility, a gift to be cherished and shared with the world. It is easy to recall the names and per-

sonalities of many a young American

singer who has greatly qualified his

strength and sphere of usefulness by self-indulgence. We have, on the other hand, plenty of examples, none, perhaps, more striking than in the case of Mr. Rispham where the voice has been so carefully used that when the artist arrived at years of maturity through experience he has been able to give to his public the combination of the beautiful tones of a voice in its prime and a breadtl and richness of interpretation founded on thoroughly developed musicianship. While to a great degree the prejudice parents felt against a singing career for their sons has been removed, it is largely because of the achievements of a man like David Bispham that the clear-headed and far-seeing parents of a musically gifted son will no longer place obstacles in the way of a realization of his desires, and will give him every advantage pos-

Through many years filled with artistic successes and the fame that accompanies them, Mr. Bispham has consistently lived and worked in such a way as to add always more dignity to his calling. He has helped immeasurably to make music in all respects a profession which demands of those who enter it the deepest thought, the highest aims, the keenest attention to the business phases of art Another lesson to be drawn from this He has proved conclusively that they who man's life should be brought to the notice would be musicians in the truest and bessense of the word must be fit in mind.

-H. W. GREENE.

### The Small Opera Company

It is our impression that much of this success will have nothing to do with it. exchange of views regarding opera in This refers particularly to teachers who English has but a slight background of have talented pupils whom they are fitexperience. A man must have given ting for an operatic career, and to the opera to be able to speak on the subject pupils themselves. It would be the wildwith authority. At present there is so est folly for the teacher to attempt to much risk in an operatic venture that the people most directly interested in its provide for his pupils the kind of operatic publicity that would be of practical

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benefit to them. In the individual case contraltos. No contralto will be allowed that would mean learning a rôle from to cover to cover, putting it into action with costumes and appropriate scenery and Union. If the contralto should go on giving it before a promiscuous audience, strike and a soprano should attempt to which has paid to see the performance. alleviate the contralto famine by singing These are precisely the right conditions contralto the contraltos would demand a under which to test out the singer, sympathetic strike of Soprano Union No. Those kid-glove affairs, at which all pres39, and unless the sopranos should conent are invited guests, carry comparatively little weight. It is the audience and deprive her of all union rights, the which gives up money to enjoy the priviteners (bless their hearts!) and the lege of being pleased or not, as the artists make appeal, that can be counted with the other unions, and there would upon not to flatter them. Of course, be such a silence in the land that the the value of preparation and appearance proverbial pin-drop would sound like a need not be overlooked in either case, pears before a "pay" audience, comes the problem in the most direct way pos-nearrest to a try-out from or by professional standards. A few such experiences are all-conclusive.

lem shall be solved.

matter of organization facetiously, it, nnces are all-conclusive.

It is the lack of such opportunities

after all, affords a solution. Let the singing teachers organize. They have not, as that has kept and is keeping back scores a rule, developed fraternizing tendencies. of real operatic artists, now in embryo. This proposed S. T. O. P. (Sing-who will probably never have oppor-wing Teachers' Operatic Productions) would not only make opera-giving on who will probably never have oppor-tunity to reveal the richness of their gifts; whereas, if a rightly managed, small company had been available, they a small scale entirely feasible, but would also have the added value of bringing might have come into their own. This singing teachers to a better understanding may mean many things-(1) an opportunity of being a leading singer in a of its influence upon society.

small company, which could lead to a It was not so long ago that vocal inlarger company, and thus on to the top; or (2) such an experience might reveal tural luxuries. To-day it is a popular with certainty that the call to an oper-necessity-opera in English affords the

"blow-out.

struction was classed among the culatic career had been misread, and the most direct evidence of the teachers' singer's whole life could be shaped anew, ability and resourcefulness. Take, for before it was too late. The advantages example, a city of 125,000 inhabitants. of a series of small companies are so It will support easily one voice teacher many that it would be difficult to present to each 25,000. Assuming that there are them all in our limited space. It is more five teachers, the patronage evenly diimportant now that we discuss the ques- vided among them, and all with quite tion of how "the small company" prob- enough material for a permanent operatic organization; instead of competing We read that change is in the air, they co-operate.

basses (poor things!) would join forces

We are leading up to the solution of

By adopting and adhering to one of rampant in spiritual matters, in business fe, in labor circles. We know that, as the many systems for organization, inar and as rapidly as is possible, all ac- cluding assessments and dues, there would ities are being centralized as to con- soon be enough money for the initial expense of production, and the receiptstal buying up all competitive interests, from entertainments would soon afford or by labor combining to yield to the dica working capital, that would increase with the right kind of management, unone and the same thing. Perhaps the til, finally, the city would look upon the organization as one of the causes for way position between business and art civic pride is printing. Its individuality is already

We are aware that the right kind of sunk into Unions and Combines. The inmen and women must support such a strumental musicians or providers of plan, not only as patrons, but as workers. music, have classified their efforts with The idea is not chimerical—it is practical. those of the hod-carriers by making unions The community at large is waiting to among themselves. The latest bow to the inevitable was made by the actors, show its appreciation of the men and Soon we may expect to hear of Sing-ers' Union No. 40, made up entirely of phase of musical development.

### A Suggestion for Volunteer Choirs

By E. H. P.

plan he has adopted in regard to the Much might be done even with this small choir numbering nominally about thirty voices-which has worked out in a very satisfactory manner. Although local conditions in different parishes and different parts of the country vary so widely that one plan, however excellent, can never fit all cases, it seems that an account of

This may express itself by capi-

one that occupies the nearest to a mid-

his experience may be helpful to many. The choir attendance at morning service was fairly satisfactory, but at the evening service was small and unreliable and the most earnest efforts of the choirmaster, the minister and the more faith- winning section. Although the plan has ful members of the choir proved unavail- not yet been in operation a whole year,

A CERTAIN choirmaster tells me of a choir never numbered over ten or twelve attendance of his choir-a volunteer number, however, if only one were sure of well-balanced parts, so it was decided to divide the whole choir into two regular sections, as nearly equal as possible, and let them serve on alternate Sundays. Each section had a "leader" who assumed responsibility for the attendance of his section, and the element of friendly rivalry immediately arose. It is understood that at the close of a year the section having the smaller aggregate attendance is to give a supper to the other and ing to mend the condition. The evening the results so far are most gratifying,

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### Ouestion and Answer Department

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Always send your full name and address. No questions will be answered when this has been neglected. Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETIDE readers will not be considered.

Q. How should one play a measure of 6/8 time, consisting of three eighth-notes and one quarter-note; where there is a figure 2? I find this in Mandolinata, by C. Saint-Saëns, on page 507 of the August ETUDE.

2. Also a measure where there are 5 sixteenth-notes to a dotted quarter-note in 6 8 time, with a 5 under the sixteenth-notes?—Margarer McK., Saltville, Va.

MARGABET ALCA, SHIVING, VA.

A. I. The three eighth-notes occupy one beat, the quarter-note takes the other; the figure signifies that two eighth-notes equal the value of three, in this time; they should be played evenly and consume the entire value of the dotted quarter-note (or beat). 2. This is to he treated similarly: the five sixteenths are to be played evenly and equally and consume the whole time-value of the dotted quarter-note beat; that is, the five sixteenths will take the time-value of six sixteenths. Such like divisions of beat-values are of constant occurrence in modern music, a very interesting example of which may he seen in Massenet's Chanson Provençale,

Q. Does a composition always toke a related key when changing into a different key! 2. Does the same rule hold for intro ducing accidental flats as for accidental sharps?—E. C. Y., Minter, Ala.

sharph—E. C. Y., Minter, Ale.
A. 1. By a related key, E. C. V. probably
means an immediately related key, namely
inant; in which case, a composition does not
alreasy take an immediately related key. In
composition may change suddenly into more
composition may change suddenly into more
composition may change suddenly into
the composition may change for the composition of the
composition may change suddenly into
the made prominent in changing
to the new key i as in changing from the
made prominent as the third of the new
key; or from the key of E to that of As
comes, enharmonically, the keynete As of
the latter.

A. Yes. Voice must have free emission without any kind of facial tension or must the department of the control payer and acquire a hard lip. Therefore, one is incompatible with the other, If the quality of the voice is worth it, the cornet should be abandoned, or vice versa.

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All grows and yet mot not to good quality, and color and yet mot not to good quality.

A. By means of scientific recipitancy gymnastics. Take deep, disphragmode inhistory and the properties of the color of the chest by the almost passive scient of the chest by the almost passive action of an and the humerus. This movies is so efficient that in Sweden it is made use of at the color that in Sweden it is made use of at the color that in Sweden it is made use of at the color that in Sweden it is made use of at the color that in Sweden it is made use of at the color that in Sweden it is made used as the color that is increased lung capacity, the singer may consider that the color of the col Q. What is the meaning of the word "Trio" as found in the Minuet movements of Beethoven's Sonatas as well as in other classical compositions?—C. HOFFMAN, Providence, R. I.

A. The probable origin of the name "Trio," used to designate the middle part of a minuet, or other similar dance, appears to be derived from the custom to have the first part and its Da Capo played by all the orchestra (tatti), while the middle part was

Q. How ore the Sonatas of Beethoren classified? Do they all represent one style and state of mood?—MRS. W., Boston, Mass.

A. Like all great composers whose evolu-

A like all great componers whose works on was complete, very great difference of atyle is shown in three districts periods, into a style is shown in three districts periods, into the property of the propert

Q. Is the study of harmony and counterpoint of any use to a professional singer? Can it be learned from test books eithout a teacher? Would it not be better for him to learn the piono?—G. B. H., Ware, Mass.

A. Every professional mastelan, niger or instrumentalist, should have a comprehensive thorough of harmony and contro-parative thorough of harmony and contro-parative thorough of harmony and contro-parative the state of the control of the present of the control of the con-prehensive the control of the con-trol of of the co

to have recourse to a competent teacher of these subjects.

3. To learn the plano the study of har-mony and counterpart is resential.

Supershould be less educated than an instrumen-talist, for he should be just as good a musician and, in addition, he should be well versed in the languages in which he sings.

His literary equipment is even which he sings, the supershould be supershould be a s

Q. What is the meaning of MM. | = 847 -Teacher, Des Moines, In.

A. MM. represents Maelzel's Metronome, a pendulum-like instrument for measuring time (metro, measure, and nome, time— Maelzel heing the name of the inventor). 60 equals sixty beats in a minute, and = 84 means that the pace of the movement will he at the rate of 84 quarter-notes per minute.

Q. What is really meant by transposition? How should I transpose from Ab into Az? And from C into B2.

Q. In composition what are the chief eadences, and what is the real meaning of the word?—E. P., Seattle.

A. Cadeae (from codere, to fall) means the failing or closing of a period or strain, attempts the music may not perfore Sair to code the codere is to form an ending that stuffers the ear. The chief coderaces for the Anderson of the Cadeae is the coderace for form an ending that stuffers the ear. The chief coderaces first The Anderson of the Cadeae is the Cadeae in the first needless in the Placel sedece, check of the sub-dominant to the ball-coderace, when the tonic goes to the dominant or sub-coderace when the dominant armony resolves on some other chord than the test, thus deceiving our eat. A. Cadence (from cadere, to full) means





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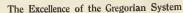


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"The eloquent organ waits for the master to waken the spirit."-DOLE



By the Rev. F. J. Kelly

GRECORIAN MUSIC, otherwise known as Gregorian Chant lies in the fact that it is form to the spirit of the Liturgy. Mod- of voice, and by the avoidance of all Plain Song, can be defined as a collec- subject to no hard and strict rhythmic ern composers on the contrary, fit the tion of melodies provided by the Church rules, as is the case in our modern sys- words to the music, without making any for the music-setting of every portion tem. Its rhythm is founded on that of a of her liturgy. It is truly called "the prose sentence. This depends upon the Handmaid of the Liturgy." In the art of accentuation of the syllables, and as the music it has a place entirely its own, succession of accents in prose is irreguantcdating our so-called modern music lar, we get what is called free rhythm, system, and holding the pre-eminent posi- in contra-distinction to fixed rhythm, tion in the field of sacred song. To the which is the characteristic of poetry, uninitiated. Plain Song is a mere catch- where the accents occur at regular fixed word of the hour, conveying little or no intervals. This is the real distinction meaning to the mind of the ordinary between Plain Song and modern music, church-goer. Indeed, many churchmen and this is an art sui generis, which apshare the opinion that Gregorian Chant parently cannot be imitated, though there these two modes. How poor modern is specially appropriate to the services of seems to be no reason why not, if its penitential seasons, or to the solemn principles were thoroughly understood. chanting of the Requiem Mass only. Those who so regard the beautiful chant to express the rhythm of the human soul, but whereas, the measure, destined to of the Church will be surprised to know that it has certain archetypal qualities, mark out the rhythm is made use of by modern artists, the composers of Grewhich every great work of sacred music, gorian melodies, instead of such an aid, of whatever school or period, must in constantly took into consideration the some degree reproduce, or else fail to serve its purpose. To the ear of the real rhythm of the words and phrases, manilover of good music. Plain Song is defesting the rhythm of the soul, for a liciously fresh and quaint, because it guiding and controlling help. Hence, seems to be able to begin and end upon there is nothing arbitrary, nothing artiany note which pleases it in our pres- ficial in Plain Chant rhythm, for in it ent-day diatonic scale, without being in the coul of the composer himself beats any way bound to recognize the cadential the time and points out the changes of or other tyrannical restrictions of our movement, tonic, dominant or leading tone. The The excellence of Plain Chant is purity and universality of its style give it further enhanced by the fact that it sup-

a vitality, which is undiminished from plies the operatic and symphonic comone age to another and which prevents it poser with thematic material of great value, for the weaving of his contra-From the early years of the Christian puntal fancies; it also suggests grave era the Gregorian or ecclesiastical modes, and solemn diatonic harmonies, whose then the Greek modes, provided the severity is alone sufficient to bring to the foundation for the musical liturgy of mind of the people assisting at our holy alone of the two systems, the Gregorian the Church, from the determination of simple melodic formulæ, through the de- Church, and the mysteries of His holy the excellence of the former over the latvelopment of the florid melody, to the religion. In fact, no composer is nowpolyphonic master-period of the sixteenth adays properly equipped for the exercise gard the glorious Chant of Holy Church century, the advent of Palestrina. The of his art, without a competent knowlearly Christians took to themselves the edge of the glorious Chant of the Church. state? system of musical declamation or recita-The church musician very rightly regards tive in vogue in their day, a system built Plain Song as one of the most beautiful upon the Greek modes, and adapted it pigments in his tonal collor box, supplyto their own needs, thus gradually rearing him as it does, with tints which ening upon the foundation thus obtained the whole system of free-rhythm music, holiness, the purity, the sublimity of the

which is now known under the general solemn services of the Church, title of Plain Chant. Plain Chant derives The rare qualities of Plain Chant, its real charm from the fact that it is which so wonderfully adapt it to litur- harmonically, the somewhat limited regical functions are difficult to describe. sources of our stiff and unyielding major founded upon a system of scale formufounded upon a system of seate to the Greek Modern music, no matter how excellent, and minor diatonic scale systems. It modes, from which the eight Gregorian no matter how solemn, is always the does this in several ways, by overcoming modes are derived. Greek ideas con- stranger when set to the words of the cerning music became the ideas of our liturgy. The reason is very evident. The plain-chanusts. To "the word" which composers of Gregorian melodies fitted making a greater and more expressive stood first in the Greek definition of the music to the liturgical text, always music they gave the same place of honor, having in view to bring out the meaning Next, it restores that exclusively sacred so much so that Plain Song has been of the text more clearly, grieving with called by a modern critic, "verbal music the Church in her sorrows, rejoicing with called by a modern critic. Second many control of the "tritone," and of all those passion-Song comes to a great extent from the life of the world to come. Thus, as the beauty of the words, so also their rhythm Liturgy changes its character from one liar to our rather overdone chromatic sys-

special effort except in a general way, to impress the meaning of the text that accompanies it upon the hearers.

The superiority of Plain Chant over modern music for church services is forcibly impressed upon us, when we consider its tonality, which to the modern ear appears to be almost undefinable. In modern music, we have but two modes, the major and the minor, so that all modern compositions are written in one of music appears, when we consider that Gregorian composers have eight modes to Both Plain Chant and modern music try draw upon to express the meaning of the text which accompanies their musical attempt. From this we see that the old modal system was capable of many varieties of melodic effect, which would be out of the reach of modern composers were they not able to take refuge in the chromatic scale. These varieties of melodic effect are classified thus:

> First Mode-Joyous, festive and majestic. Second Mode-Grave and mournful. Third Mode-Exulting and imperious. Fourth Mode-Sweet and attractive. Fifth Mode-Jubilant and spirited. Sixth Mode-Tender and devout. Seventh Mode-Bold and majestic, Eighth Mode-Powerful and manly.

We can judge then, what a wealth of tonal material the Gregorian Chant composer possesses when compared to the narrow field of the composer of modern music. When considering the tonality services the purity and sublimity of God's and the modern, who will venture to deny ter, and who will be so rash as to reas music in its primitive and barbarous

Aside from consideration of the appropriateness of Gregorian Chant to our solemn services, its excellence in a purely musical way is emphasized by the many able him to impress upon his hearers, the advantages that it possesses over modern music. In the first place it affords a legitimate means to the church composer for widening out, both melodically and the tyranny of the "leading tone," the seventh of our modern scale, and by use of the secondary diatonic triads. atmosphere peculiar to mediæval music, by the melodic and harmonic avoidance ately dramatic discords, which are pecuseason to another, the character of the tem; and lastly, it favors congregational

ody of every single part of the score.

How then can Catholic musicians feel anything but a pride in the glorious Chant of our Church? How can they do otherwise than use all their efforts in restoring it to its proper place in their churches? It has been the admiration of holy men in all the ages of the Church. St. Augustine in his "Confessions" says: "How did I weep in thy hymns and canticles. The voices flowed into mine ears and from mine eyes tears ran down, and happy was I therein." Moreover, great musical authorities and composers both in and outside of the Church, have held Plain Chant in the highest repute. Ambros, the great musical historian, says: 'The Plain Chant is the specific, or if you will, the only undisputed style of church music. It was conceived in the Church and that elementary force which is in all music not made consciously, but grown spontaneously, is in the Gregorian Chant." Mozart said that he would gladly give all his compositions for the honor of having composed the simple melody of the Preface. Halevy, the celebrated French composer, says: "How can the Catholic priests who have in the Gregorian Chant the most beautiful religious melodies that exist on earth, how can they admit the poverty of our modern music in their churches?" How unexplainable then the attitude of those who should know better, yet who prefer our liturgical services accompanied by mod ern music rather than by the Gregorian system? How incongruous the practice of those, who, by various devices and florid harmonizations, try to improve upon this system that has survived the ages? To attempt this, is

"To gild refined gold, to paint the lily, To throw a perfume on the violet, To smooth the ice or add another hue Unto the rainbow, or with taper light To seek the beauteous eye of heaven to agenish "

Pius X of glorious memory, he to whom the Church owes the restoration of the sublime Chant to its proper place in our churches, has done a service to the cause of sacred music, which will make the world forever his debtor. His zeal in bringing about this restoration is exemplified in these, his own words: "I love nusic of all schools. I love Bach, the great symphonists, and even the masterpieces of the opera, but I wish the opera to remain in the theatre. Such music is wholly admirable, but its place is not the Church, It has gradually invaded the Church, whence it is for us to expel it." Plain Chant is the proper chant to the Roman Church, the only chant which she the rhythm of Plain Song.

Season to another, the consense of the beauty and excellence of Gregorian melodies also changes to consuming by the use of a moderate range turies in her liturgical codices, which she has inherited from the ancient Fathers.



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ticism. It is exquisitely tender, full of stored to their integrity and purity." He, peace and trustfulness; it reawakens faith therefore, commands that it be largely reamd hope; it satisfies the heart and the stored in worship, and that special efforts intelligence, for expression and form are be made to bring back its use by the peo- here living in peace together. The human ple, so that the faithful "may again take element is entirely absent; there is no preoccupation of distraction of things belonging to material life or conditions. Those who go to drink of the waters of this stream come back fortified with a great spiritual ardor, with sincerity of mind and simplicity of heart. Here there is nothing conventional, nothing superfluous, nothing ephemeral; through Plain other music penetrates so deeply and so Song we pass from the finite to the In-

### The Boy Choir and Liturgical Service

By the Rev. F. J. Kelly, Mus. Doc.

THE superiority of the boy choir over acter of the voice itself, and its lack of the mixed choir for liturgical service is the spirit of the world, make it the most so evident that it seems that no argument ideal one for Christian worship. It stimuis necessary. The boy voice is exactly suited to such service. It is more pliable the liturgical exercises, and more amenable to discipline and to the authority of the choirmaster than the choirmasters expect too much from them adult choir. Their voices are virgin material, which the choirmaster can train according to his own method. Women singers, if trained at all, receive that training from different voice teachers, each of whom has his own method and style. Uniformity of method in choral art then is almost an impossibility with a mixed choir, whereas it is a natural sequence in the training of boys.

Their rehearsals can be held at different

intervals during the week, whereas the mixed choir can be asked to meet but once a week. The leading members of the mixed choir demand salaries for their services. The boy choir need not and should not be remunerated in a financial way for its services. Boys are by nature generous, and a little treat now and then repays them a hundredfold for the services which they render the choir. It is a great mistake to pay any boy, no matter how capable he may be. It ruins him and ruins the choir, for the other boys become dissatisfied and that whole-hearted interest which one should look for on the part of the boys is gone. A salaried boy-chorister does not belong to the choir for the pleasure of singing or for the natural pride that he has in the choir, but he comes to rehearsals and services simply because of the financial consideration. Every boy should be made to feel that it is an honor to be a member of the sanctuary choir, and regarding it in this light, he will manifest the keenest inter-

If we are to have boy choirs in our churches, let them sing nothing but rubrical music, and this for two reasons: In the first place, if we are to have true church music we must educate the coming generation to the right kind of music for our churches. Moreover, the boy voice is entirely unfitted for the singing of modern operatic church music. The hov voice has none of that spirit of the world that characterizes the adult voice, but seems to be something mysterious, something heavenly, something that overpowers one with its purity of tone. As Gregorian Chant and Polyphonic compositions seem to be entirely out of place except in the Church, so the boy voice impresses one to be especially intended for incongruous then to have boy choirs sing-ing modern non-liturgical masses. It seems to be nothing less than a sacrilege,

lates devotion, and centers the mind on

In dealing with choir boys too many in the way of deportment. It is an old saying, but a true one, "you cannot put an old head on young shoulders," but most choirmasters forget that they too were once boys. Because a boy has an angelic voice is no reason to suppose that he is going to be an angel in every other way. Due allowance must 'e made for restless activity of the boy nature, and boy thoughtlessness. One should not exact of him what he would not exact of an adult but keep him busy during rehearsals and he will give but very little trouble Above all things encourage him, praise him when he deserves it, and when he is to be corrected do it gently but firmly Maintain discipline at all times and at al costs, but do it quietly and with as little commotion as possible. If a boy will not respond to repeated trials he should be

dismissed at once.

Because a boy happens to be a chorister does not in the least change his nature as a boy. He has the average mischief and love for fun that other boys have. In common with other boys he is confiding and grateful for what is done for him-The secret of success in dealing with the choir boy is to understand him. If choirmasters fail, if discipline is ragged, if attendance is poor, the trouble is not with the boy but with the one in charge. The average choir boy is desirous to please and to cooperate with the one that really understands him. The judicious choirmaster will aim to get this cooneration on the part of the boys, for this secured spells success. He must have their affection and they will respect him. He must rule kindly, quietly and firmly Boys are very keen to discover any weakness of a choirmaster either as a disciplinarian or as a director. Nothing will militate so much against a choirmaster as mistrust on the part of the boys.

It is in the school that we must expect to find the proper material for the upbuilding and continuance of the institu tion known as the boy choir. Naturally then the training along musical lines received there will have much to do with the success of such a choir Now in many schools no attempt is made to teach the children note or sight reading, but as the sacred precincts of the Church. How music is considered more of a recreation than an educational asset, songs are taught the children by rote.

Rote singing is one of the best ways for the boy voice is something holy. The known to waste time and energy. When purity, aloofness of tone, heavenly char-



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service, which changes each Sunday, unless the boys are able to read passably well at sight. This instruction is just as important as the instruction they receive

Art, which offers courses in school music, Dr. Frank Damrosch can speak authorita-"should have a place in every school for rich and poor alike, not in the old-fash- life of the people."

have added nothing to their educational ioned way, by teaching the children to equipment. The same drudgery used in shout songs by rote, but by teaching them teaching the first song must be used in to sing from notes, so that in after life teaching all future songs. Note or sight the treasures of music may be available reading should have a place in every to them. Let music take its place side by school. It is the very foundation of the side with spelling, reading and arithmesuccess of any boy choir. It would be tic. The regular class teacher can do as utterly impossible to prepare the liturgical much good with the rudiments of music instruction as she can with other subjects if she is made familiar with the simple pedagogical principles which underlie the best methods of sight singing. I offer in the proper use of their voice.

As head of the Institute of Musical my sincere homage to the educator for my sincere homage to the educator for showing us the path by which music in its higher form, which has been the exclusive tively on this subject: "Music," he says, property of the talented or the rich, can be popularized and brought into the daily

### The Church Organist in Liturgical Service

By the Rev. F. J. Kelly

IT is not my purpose in this article to volunteer choir, the members of which truly concert fashion

his instrument. In common with other services liturgical service should be played smoothly and musically. The possession of technical ability alone does not imply the possession of skill in playing liturgical services. It often happens that one with inferior technic is preferred for such services on account of the taste and natural production. perception of what is best suited for such church organist must be distinguished

larly the liturgical church organist while he may or may not be a concert organist ices these latter qualifications are abso- above that of the ordinary organist. lutely necessary. Moreover the liturgical

church services and more especially truly the language in which the angels Catholic Church services depend upon a speak

consider the Church Organist in general, have little or no vocal training. It is but rather his training in reference to very necessary then that the organist liturgical service in particular. It cannot know something about voices either by be denied that the organist in liturgical taking lessons himself or by a certain service is required to master difficulties intuitive knowledge of what constitutes that other organists will not meet with. vocal fitness and propriety. An organist Non-liturgical service makes many less entirely ignorant of vocal training or the demands upon an organist so that it can principles of voice culture will treat the be truly said that the organist in liturgical voice merely as an instrument, not taking service must have a training over and into consideration that unlike other instruabove that of the non-liturgical organist. ments it can be used only in a certain There is but one demand not required by way, and for a certain length of time. the former that the latter must have and Moreover in the matter of phrasing, that that is ability to handle the organ in a element in singing that so enhances its beauty, the organist lacking the knowledge The training of the liturgical church of the voice will be unable to instruct the organist involves something more than singers as to the length or brevity of the what is included in merely playing phrases and the proper places where phrasing should be made. An organis without at least this little knowledge of the voice is an instrumentalist only, having no idea of what the voice is or is not able to stand. How necessary, then, it is that the liturgical church organist shall have at least a general knowledge of voice

But the organist in the strict liturgical services that he manifests. It cannot be worship needs something more than this taken for granted that because one can ordinary knowledge of the voice. Such play the great masterpieces of the organ worship calls for the institution known as well on this account he will be a success the boy choir. The church with such an as a liturgical church organist. Often institution demands the greatest capabilthe very contrary is true. Therefore the ity from the organist in training the delicate voice of the boy and the most exfrom the organist who plays in church, tensive familiarity with the traditions, The concert organist knows well how propriety, and other requirements of the to play the great compositions of the mas- liturgical church. One who fills such a ters, but the church organist and particu- position successfully is certainly a church organist in the fullest sense of the term. Such an organist must have an intimate must know all that pertains to liturgical knowledge of the child voice, its capabilservice playing, choir training and accomities and its limitations, bringing out all panying. He likewise must know when to the beauty of that voice and at the same play, where to play, and quite as impor- time preserving it by the use of right tant, how when and where to leave off methods. To deal successfully with the playing. In Catholic and Anglican serv- boy choir demands a training over and

The musician, then, who prides himself church organist must be familiar with a on the fact that he performs a piece of distinct style of choir music necessary music accurately, with punctilious regard for such service, for liturgical music is for all the printed symbols, is only at a department by itself differing from the very beginning of a real musical what is known as service music. In education. The real musician must disselecting his music he must exercise taste ccrn and bring to light the composer's and judgment, keeping in mind the capa-hilities of his choir. This latter is espe-tirely to the inspiration of the percially true with the organist playing former, for the instructions that are Catholic Church music as in that service printed are so seldom to be construed there are two distinct styles of liturgical literally that it may be truly said that music required, the Gregorian and the nothing is correctly expressed by the printed page except the mere pitch of the Above all other things, the liturgical tones to be sounded. It is the duty, it church organist must have an intimate is the privilege of the musician to inter-knowledge of choir training in all its aspects. As a general rule, liturgical others may enjoy this great gift, which is

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THE Musical Times of London prints give a tolerably good idea of the style

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### How the Singing of the Czecho-Slovak Troops Surprised America

By Annette Novotny

ONE of the most striking features about the Czecho-Slovak soldiers who landed at San Diego, California, in July, 1919, was their remarkable singing. They were on their homeward journey from Siberia to the new free republic, Czecho-Slovakia, after five years of hard fighting against the Germans and the Bolsheviki, suffering exposure and untold hardships. Though their ranks are comosed of rugged veterans, many of them past the prime of life, still they sing as

The American public marveled at the wonderful sense of rhythm and enemble which these "singing warriors" displayed. Their marching is all done o the martial Czech national airs which these stalwart Slav patriots sing in unison and without the usual accompaniment of band music. The Czechs, from whose ranks have sprung such singers as the grand opera star, Emmy Destinova. and such artists on the violin as Seveik. ers;" let us urge upon our own commu-Kocian and Kubelik, are a very musical race and possess rich, vibrant voices.

spirit that is an inspiration to all who hear, It is this spirit which has been the cause of their victory and which, in spite of the hardships which they have under gone during their five years of exile from their beloved Bohemia, refused to be crushed. To have seen these thousands and thousands of soldiers marching to the rich, melodious strains of their national songs was a thrilling and neverto-be-forgotten experience!

We Americans may well pause and learn from these Slavic troops how splcndid an achievement it is to have each and every man sing. In most of our average audiences there are only about fifty per cent. who really sing : here there is not a man, young or old (they range three-score years), who does not sing. How many of our people can sing ever two or three of our national songs? These men know many, and there is no hesi-

Another remarkable feature about their singing is their inherent sense of time. There is no leader; yet not a voice misses the best. All sing as one man. the effect being that of a powerful and sonorous organ!

Let us learn from our Czech "brothnities the need of more singing, and, like them, with a spirit of song ever in our Every man sings, and sings with a hearts, march on to higher triumphs.



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### Department for Violinists

Edited by ROBERT BRAINE

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#### Clean Playing

THERE is nothing so effective in violin playing as playing which is perfectly How little we hear of it (at least from students). By "clean" playing I mean where everything is worked out to the last detail of perfection, bowing correct, phrasing artistic, intonation perfect, expression marks observed, tone smooth and at all times of the proper strength, vibrato well executed and introduced only on notes where it will be effective, all accents observed, difficult passages worked out, tempt and variations of tempi properly brought out-in short, every element present tending to produce the exact musical picture the composer had in mind in writing the composition. An audience would much rather hear a comparatively simple composition rendered in this manner than a great concerto butchered.

Over-training is the bane of violin teaching and is the real cause of so much of the bad violin playing we continually hear. The students are as much to blame as the teachers for this state of affairs. Instead of being satisfied with compositions and studies they can really master they want to rush onto difficult things want to play in the seventh position before they are well grounded in the first, and to play concertos before they can play cradle songs.

Over-training is bad enough on any instrument, but there is no instrument on which it takes such speedy revenge on the performer as on the violin. The extreme accuracy required in violin bowing, shifting, fingering, etc., makes it necessary to go very slowly in building up that the violin student must be kept on very simple music until he has something difficulties before he is ready for them, before the proper foundation has been laid, the primal elements of the art, without which even the simplest composition is unbearable, will be all awry, and the edifice is ready to tumble like a pack of

Very simple material is needed at the start, so that the student can continually give the proper attention to his bowing, tone production, position of the arms and fingers, intonation, etc. If he is tangled up in a maze of difficulties far beyond his powers, he loses sight of all the correct fundamentals, and a bad performance follows. 1 have often seen pupils struggling with Krentzer, or even Rode, who should have been in the first book of Kayser, or trying to play the Mendelssohn Concerto when they should have been

It is often embarrassing to a teacher who gets hold of one of these overwhere he belongs, and he knows it is useless to have him continue with composi-

to a material of more difficulty, but not so hard but that he can work up to it. In this manner the pride of the pupil is not hurt, and he is put to work on material which will be more nearly within

Thousands of violin scholars go through life without ever learning to play a single composition correctly. This comes either from a lack of talent or from overweening ambition that tempts them to rush to the next difficulty before learning the exercise or piece in hand. Many a violinist dates the first time he began to get a firm hold on the art of violin playing to the time when he was lucky enough to get with a teacher who refused to give him musical food which he could not digest, and who insisted on his learning one piece or exercise reasonably solidly before proceeding to the next.

#### Sentiment for the Violin

There is no instrument to which so much sentiment attaches as the violin. People get to love their violins as they would love a child. I have known owners of violins to refuse prices for them far beyond the value of the instruments, purely on grounds of sentiment. The violin, one of the best-known Strads, in existence, has decided to sell it. In his advertisement offering it he says: "The violin is not to be on sale publicly, and it will be released only to an artist or collector at whose hands the famous instrument will receive the best of care."

Many of the famous violinists of history have had violins presented to them by admirers, because of the sentiment that a great violin should be in the hands of great violinist who can bring out its beauties. The Queen of Spain gave Sarasate, the famous Spanish violinist, a superb Strad, which he used in his concerts all his life. The London admirers of Dr. Joachim formed a fund to purchase one of the best-known Stradivarius violins, which was given to him, A few years ago Lady Palmer, a prominent English noblewoman and great lover and natron of music and musicians, purchased gave to Kubelik, and the other to the

American violinist, Francis Macmillen, A yarn is told of Paganini, to the effect that when his mother was on her death bed he took his violin to her bedside, and placing one end of a rubber tube in the old lady's mouth, he put the other end into the violin through one of the sound holes. The lady sang a few notes, and the supposition was that her voice was thus transferred to the violin, and could be heard when the great wizard played it. However, it is needless to say that this

story is not very well authenticated. There is hardly a violin of any age or trained pupils. He does not like to set note at all that has not many romances him back to the comparative beginning woven around it. Almost every violin has a history. A letter came to THE ETUDE recently, which said: "What do you ases a compromise will be found poli- Paris? I have a specimen of that make,

### Perspiration

A correspondent writes: "Can anything be done to remedy perspiration of the left hand. It ruins all my playing. Before I have played two minutes my hand and fingers are wet, the strings and fingerboard are wet, and the strings get flat in consequence. Besides this my thumb and the part of the hand which ought to slide smoothly up and down the neck in shifting get so wet that they adhere to the neck and make a smooth performance impossible."

Excessive perspiration of the hands is one of the greatest bugoears the violinist has to contend with. There are very few who are not bothered with it, if not all the time, at least occasionally. Some violinists have hands which are clammy and reeking with moisture at all times. They have hardly played a few bars when the fingerboard will be dripping with perspiration. A wet hand sticks to the neck of the violin, and interferes with smooth, accurate shifting. If gut strings are used, the moisture from the hand spoils their tone and causes them to break frequently, as well as to get constantly out of tune.

Players with excessively perspiring hands are often obliged to use all silk or wire strings, but this should be done only as a last resort, for silk or wire A's and D's and G's, wrapped on silk or wire, are an abomination, not only for their harsh, crude tone, but for the difficulty of keeping them in tune. The player whose hands perspire to only a moderate degree can get along very well with a steel E and gut A, D, and G strings wound on gut. A little oil of sweet almonds rubbed over the strings before beginning to play is often efficacious in preserving strings and preventing them from getting out of tune so soon as they would otherwise do, under the influence of the moisture of the hand.

Many violinists have hands which are reasonably dry ordinarily, but break into perspiration at certain times, due to certain emotional states or nervousness. I have known many violin players whose hands remained dry on ordinary occasions, even when playing in public, such two Stradivarius violins, one of which she as orchestral playing. But let them be called on to play an important solo, and their whole bodies, including their hands, would break out in a profuse perspiration, interfering very greatly with their

Innumerable remedies have been suggested for overcoming this handicap, but none seem really successful. Many violin students use talcum powder and similar powders, but this only makes matters worse, as the powder fails to check the perspiration, which keeps on flowing, getting the hand into a sticky condition worse than the perspiration alone. Pure grain alcohol and preparations of alcohol, such as eau de cologne, toilet waters trouble, and much good can be accomand such preparations applied to the hand just before playing are better, since the tions far beyond his powers. In such know about violins made by Charlotte, of rapid evaporation of the alcohol dries up the moisture of the hand. This gives retic. S me easy fundamental work can be It ought to be good, for I traded a span lief for a short time, but the perspiration started under the name of "review work," of the best army mules for it at the returns. I know one concert violinist and the other part of the lesson given siege of Vicksburg during the Civil War." who claims to get great relief from alcohol, excessive.

and always carries a bottle in his violis case, with which he bathes his hand in hefore going on the stage for each number

Others profess to get relief from rubbing the hand with a lump of alum. An ton Witek, former concertmaster of the Boston Symphony Orchestra, told me some time ago that a foreign chemist had produced a specific which is an absolute cure for perspiring hands, and that as soon as trade was resumed after the war this preparation would be available for violinists all over the world. Henri En the Swiss violinist, told me of a soap manufactured from the deposits of mineral spring in Michigan which, he as sured me, was of great efficacy in checking perspiration of the hand, but I have never been able to obtain any, nor has this remedy come into general use as far as I know. Another remedy is the X-Ray applied to the left hand.

Dr Leonard Keene Hirshberg, a graduate of John Hopkins University, and the author of much medical literature, says of perspiration; "When excessive perspiration does not come from excessive physiological activity of the thyroid glands it often comes from constination indoor life, dressing too warmly, overexertion, eating too much, not bathing enough, not keeping skin in proper condition and similar things,"

Occupation sometimes has a good deal to do with excessive perspiration. In my early days of teaching I remember one of my pupils, a baker's apprentice, who was accustomed to work around the overs in the bakery at a very high temperature All his working hours were one drip of perspiration, and his face and hands were as white as the paper of this printed nact During the lesson drops of moisture fel from his hand to the floor and rivulets of perspiration trickled from his face or to the violin. He could not keep gut strings on his violin any length of time at all, and the only recourse was wire strings. A few years later I happened to see this young man again. He told me he had changed his occupation to that of a worker in a box factory, where he has light work in normal temperatures. The excessive perspiration had left him, and he was able to use gut strings on his violin again.

It is an undoubted fact that many young people outgrow this tendency to excessive perspiration, the trouble leaving them as they advance to mature years and middle age. It is also true that, 25 the nervousness of the beginner in a pearing in public gradually wears off. the tendency to profuse perspiration of such occasions gradually disappears. A Dr. Hirschberg says, wrong habits of living have a tendency to promote this plished by careful attention to the general health. Perspiration to a normal degree is one of the most necessary bodily fund tions, and cannot be entirely checked. All that can be done is to keep it within bounds and prevent it from becoming to

### An Early Start

For a successful career as a violinist to violin playing. Correct musica! habnini had a fair technic at six, Spohr commenced at four, Ole Bull at five, Mischa Elman at three, Wieniawski at four; many other violinists in early childhood. In the case of really eminent violinists it is an exception to find one who had not acquired sufficient technic to play violin concertos at from eight to ten years of

The advantage of having the foundation laid in early childhood cannot be over-estimated. Both brain and muscles are soft and plastic at this early age, and the child is as clay in the hands of the sculptor, to be fashioned at will. It is like planting seeds in the springtime; the soil is receptive, and if the right kinds of musical seeds are planted in the plastic brain of the child wonderful things blos-

som later on. Of the importance of early instruction in any branch of human learning, or as regards character or habits, a well-known educator says: "The Jesuits were credited with saying, 'Let us have a child until he is twelve years old, and the world cannot afterwards seriously alienate him." These wise brothers knew from centuries of habits of thought and conduct formed the environment may change

its, ideas and impressions acquired by the child in early years are like money invested at compound interest; they expand to a wonderful degree in after life. An early start is also of enormous importance as regards the mechanical part of playing the violin is concerned. The bodily structure adapts itself to the holding of the instrument and to the various muscular movements involved in playing. It is comparatively easy for the young child to acquire the proper curves involved in correct bowing, when it would be ten-fold more difficult at 18 or 20.

The above is good doctrine as applied

I have instructed pupils of five and six years of age, and although during the first year or two very little seemed to be accomplished, yet it was astonishing what results this early instruction produced later on. A child of this age should have a lesson every day or at least three times a week, as his principal progress will be while he is with the teacher, and his private practice is likely to result in more harm than good, for the reason that it will be difficult for him to practice corlong observation and experience that the rectly at such an early age, or remember what the teacher has taught him at the during these plastic years of childhood previous lesson. In this I am speaking will hold throughout life, no matter how of the average pupil. With genius it is

#### Fault of the Pupil

that he can get he does not care to bother with, and is happy only when he is working on a composition full of technical difficulties years beyond his present ability. "Give me something real hard, something that will keep me busy," is a familiar request, as every teacher knows, and the teacher too often complies against his better judgment. Many violin pupils carry their demand to be kept on music far beyond their ability, even to the point of changing to another teacher, when the one they have refuses to let them stray from studies which are really within their abilities. The wise teacher will not regret losing such pupils, for a pupil trying to play compositions in a feeble, would turn up his nose at.

In many cases it is the fault of the scratchy manner, breaking down every pupil that he is over-trained. Anything few measures is certainly not calculated few measures, is certainly not calculated to improve the teacher's reputation,

If violin students could only be made to see that they cannot fool an audieuce by trying to play a difficult composition far beyond their technical strength it would be greatly to their advantage. People at a concert judge by their ears and not by the name of the piece on the program. An easy piece, well played, will every time carry off the honors against a difficult one badly played. How often do we hear a great violinist sending the audience into raptures over some simple little piece which the violin student who has had two or three years' lessons

#### An American Concerto

CECIL BURLEIGH, one of the most prom- of it that, "although the themes of the positions are played by all the best-known adaptations of Indian tunes." concert violinists of the day, and his new concerto will be of interest to every violinist. The composition has a characteristic flavor of the music of the North American Indian, and Mr. Burleigh says passages of great beauty.

nent and successful American writers concerto are imbued with the characterof violin music, has just published his sec- istic idioms of Indian music they are ond violin concerto. Mr. Burleigh's com- entirely of the author's invention, and not

The concerto is in three movements, with a short middle movement. Any one of the three movements can be played effectively alone. The composition contains

THE great scientist, Thomas A. Edison, says: "Nobody knows a sevenbillionth of one per cent, about any-

Coming from one of the world's greatest men, who is considered the ultimate authority on electricity and all the various contrivances based on its use, this is impressive. The violinist who is disposed to consider himself a great authority on the violin and violin playing should apply this assertion to his own case. Even the greatest men in any department of human achievement have only a little superficial knowledge, and are really like Sir Isaac Newton, who said he felt like a "little boy gathering seashells on the shore, while the great undiscovered ocean of truth lay before

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THE "Bott" Stradivarius, one of the best known Stradivarius violins in existence, is to be sold. The present owner announces that it will not be on sale publicly and that it will be sold only to an artist or collector of violins who will give it good care.



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great vigor, energy and piquancy.

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G. R. M.—Retall music stores usually charge about fifty cents for the attachment to the tail piece, by which the wire E is tuned. This price includes the string, and the work of putting the attachment on the violin.

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HOLIDAY CASH PRICE, 38 cents, postpaid THEO. PRESSER CO., Philadelphia, Pa. Piano Moving Extraordinary By Sidney Bushell

On my way to business one morning in Pernambuco, Brazil, my ear caught

the sound of a male quartette singing comething in 4/4 time and apparently coming in my direction. Being curious, I waited to see what it might be. At that moment, swinging round a corner of the street, came four negroes, and balanced borizontally upon their heads a large poright piano. The harmony ceased aband one of them, evidently the ploist of the party, continued with a melody, still in march time, to which all kept in step. The solo finished, once again the chorus was taken up in harmony, and they marched by, arms swinging rhythmically, the piano, apparently no hurden whatsoever, gently swaving with the rhythmic step.

Obviously the purpose of the singing was to keep them in step and so facilitate the safe transportation of the instrument so precariously perched upon their heads. I learned that this is the customary method of piano moving in Pernambuco, where the streets are paved with cobblestones, and a piano transported on a truck and subjected to a thousand bumps, would doubtless suffer considerably in transit. I was never fortuate enough to witness the method of getting the instrument into position on their heads, nor of getting it down again. but doubtless ...ey had their own ingenious ways of doing this as they had, of keeping in step while carrying it.

Practice turning over pages without

Make the music sound pleasant and

### Musical Maxims With Apologies to Robert Schumann

By Percival V. Entwistle

Sing your melodies with your fingers as a singer sings her songs. Change of tone is as necessary as change of color or environment. Don't play two phrases alike. Do

When playing a scale or arneggio lissomething different. Think twice-play ten out for the occasional weak notes. Get all your notes clear. Work for one month specializing Never be satisfied. Always be looking for improvement and change,

expression and rhythm. Take care of your phrases and your

Be sure to play bass with the treble. piece will take care of itself. Many have the habit of striking the bass "All's well than ends well" can never be applied to music.

If you bite on an apple and it is sour how do you feel? Try to apply the same Learn to punctuate your phrases as thought when playing a wrong note. you would your conversation.

Hello! Hello! Hello!

By Sarah A. Vincennes

8 A. M. TEACHER answers phone call: "Hello-what's that? You can't take hour I've waited for Angelina! (Phone your lesson to-day, Edna? When? Next rings)—The usual thing. I suppose wcek-(resignedly) oh, well-very well." Hangs up, "Will that tiresome girl never take her lesson regularly? And now for Billy Stone."

Phone rings. "Hello-Good morning, Mrs. Stone. What? Billy sick again?can't take his lesson?-oh, well-Goodby." (Makes a rueful face)-"That's two out for to-day.

10.30 A. M. Phone rings. "How d'ye do, Millie. Yes you're half an hour late. Do try to be on time next lesson. What? (in dismay) You can't come to the next lesson?"

11 A. M.
(At the piano)—"Why, John, you play this worse than last time—haven't practiced, eh? But it's up to you to practice. Surely there's some time in the day when you're not playing baseball."

Maid in doorway: "Phone call, Miss. The Jones twins have the measles and won't be here to-day." 1 P. M.

Teacher (rising)-"There's the phone. Hello-oh, Miss Smith! I'm ready for you-I have a new piece for you to study -W-w-what?-you can't come-and Julie can't either?-well, really-but couldn't you have told me a little sooner?" (The phone trails off into a confused murmur of excuses.)

Teacher, a trifle bitterly-"A whole Hello-Going to stop lessons, you say? -music makes her nervous?-well, really -oh, good-by-good-by! (Hangs up.) To the best of my knowledge that child has been to a party every night this week, and to the movies every afternoon -and then they say music makes her nervous!" (Teacher smothers a remark with her handkerchief, cvidently not in-

4.30 P M

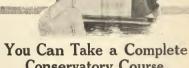
tended for publication.)

Brerrerrerr !- Teacher: "Hello-oh, Mrs. Browne.-Count you out to-night, you say?-a bridge party?-oh, yes (laughing hysterically). I'm sure you'll have a good time !"

8 P. M. Ting-ting-ting, (Teacher disgustedly) "Who says the phone is a blessing? Hello! Mr. Marks-sorry to miss another lesson-yes, this will be the sixth you've missed-theatre, you say?-the -Oh, yes, I hope you'll enjoy it."

"Hello! Hello! Hello! Yes, Mrs. Bricks, I was already in bed-no, it didn't matter at all-I was dreaming I was answering the phone-W-w-w-what? You're s-s-sorry you can't come to-morrow for your lesson? Oh, don't mind me! GOOD NIGHT!!!!"

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their contributions will be published in

WHAT IS MUSIC?

(Prize Winner)

Music is well said to be the voice of

angels. The song of the bird is music,

and the sound of the Acolian Harp,

which is made by the wind as it blows

Music is the purest of the fine arts and

areful study is necessary for its mas-

tery and enjoyment. Poetry may point

a moral-true, and a very beautiful one,

perhaps; a status or picture may tell a

story; but music can do neither of these

things. And since this is true, since it

on but appeal to the sense of beauty and

aspire pleasant sensation, it is the pur-

It wakes the soul and lifts it high,

And wings it with sublime desires,

This not only describes music but

Greensboro, N. C.

WILLIAM NEAL, JR. (Age 11),

WHAT IS MUSIC?

(Prize Winner)

Music is emotion expressed in sound.

Pleasant sounds in succession of

combination arranged rhythmically make

Music has its origin in nature-the

bird's song, the rippling brook, the wind

in the trees, give us a definition of music.

Music can also be used as a medicine,

as when David played before Saul on

his harp. Saul was calmed by the music

and before long was relieved of his dis-

SOPHIE EPPERMAN (Age 14).

WHAT IS MUSIC?

(Prize Winner)

THE definition Webster gives for music

15-The science of harmony. But music

is more than harmony. When one plays

a composition one must understand it,

feel it, and almost be it, to make music

Music is the expression of that part

of man which is divine-most like his

nated with a person whose heart was so

full of sympathy and kindness and hap-

piness that it just had to have some nat-

ural outlet. And because joy and happi-

row this person had an undertone of pa-

thos, which made it doubly beautiful.

Maker. I like to think that music origi-

Ponteix, Saskatchewan,

their famous bagpipes.

tracted mind

in the true sense.

And fits it to bespeak the Deity.

shows its effect upon the soul.

mer the tightly stretched strings.

Philadelphia, Pa., before the 20th of De-

ten years of age may compete.

the February issue.

est of the arts.

As Addison said-

suswers to musical puzzles.

### CONDUCTED BY ELIZABETH A GEST

I suppose I must go on with my practic-

her jump. "Come, child, take back those

"Who are you?" asked Mildred, as she

"You will never be able to play all those

sun, and then expect to learn to play in a

minute; and we do get so discouraged

Mildred's face became as red as a rose,

and she turned aside to hide it: but it

was no use, for to the child, the voice

hat and on the hat were printed the words,

"I am the scale of C; please play me ten

"I do not like to play the scales."

decided to like the scales.

her tears and tried to smile.

"That is just the trouble," said Mildred,

"But you said that you would try and

do better," said the strange little figure.

have been so hard," and she brushed back

sure that it could see everything!

'Oh, no you do not!" said a clear, little

ing, but I just hate the scales!"

words, or you will be sorry."

do," continued the voice.

about your fingering."

around once more.

opened her eyes in amazement.

### The Little Scale Fairies By Clara Louise Gray

And all through the night Not a creature was stirring.

With his pack full of stuff. And filled all the stockings Till all had enough.

Not a creature in sight.

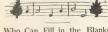
Old Santa came by

Twas the night before Christmas,

Twas a wonderful thing-He made everybody That wanted, to sing.

He set the world singing And made the world glad. flis pack could have had!

(P S. Help him by doing your bit.)



#### Who Can Fill in the Blanks Without Looking in a Book?

, one of the greatest of composers, was born in On his father's side he was ancestry. He began to study early, and at ... .. years of age played in public, and at ... years of age com-.. in an orchestra. He was a great worker, composing ... tas for piano, ..... concerts for piano and orchestra, ...... string quartets,

she saw a strange little figure, stranger symphonics, besides a great than any she had ever read about in her many other works. The last part of his story-books. Its body was thin, so that life was very sad on account of his being she could see right through it, and the she could see right through it, and the head was something like one of the leave head was something like one of the keys on her piano. On its head was a black



A "Slur" said to a "Tie," "I wish that you were I. While I'll I'm just no good,

The singers pass me by Without one real good look and players always sigh,

Get up and close your book.

Than you, a quiet Tie; whisper lov, I roar,

But you lie down and die."

"That is better," said the little person. "I no not like to play the ugly old scales over and over, and I don't care who hears "And now perhaps you would like to see me say so," Mildred pouted, as she some of my brothers and sisters."

brushed the tears from her eyes, "Well, "Indeed I would," answered Mildred. The bright light flashed again and another little figure stood before her.

"Do you not remember me?" asked this voice, so near to her pink ear that it made little person, "You can never play me correctly, can you, and my sharp always troubles you." "You are the scale of G with one

sharp," and Mildred laughed. "I do wish that you would remember runs and turns in your new piece, if you

this when you are playing," said the scale do not practice your scales more than you Again came the flash of light and Mild-"Who is talking?" And Mildred turned red saw another strange figure.

from side to side, to see if she could see "I am called the scale of D, and I have two sharps," spoke this little person. "My "If you would only think more about sharps are F and C, and if you would play us smooth and silvery it would your playing and less about other things, you might get on faster," said the voice, "but you think about everything under the make your practice hour a pleasure in-

stead of a task!" "The scale family leads a hard life," he continued, "and it is too bad, because if the children would only try to do as their teacher tells them, it would make much difference and we would all be so hanny.

The poor little girl hung her head, and seemed even to have eyes, and she was the tears came to her eyes, for, like all little folk, she did not mean to be so "Who are you?" and Mildred looked naughty-she was careless and forgetful, In a moment a bright light flashed, and

"I am so sorry; please forgive me!" As she spoke, another light flashed before her, and a long, golden beam of light flamed through the room and in this light. beam Mildred saw all the dear little scale fairies, that in so short a time she had learned to love, floating about, now here, now there; and she held out her hands to them saying, "Oh, dear little Scale Fairies, please do not go away and leave me. Do come back to me.

Faint and far away a voice answered her: "Dear little child of the Earth, just "If you do not try to do better, I must go keep on trying and learn to play us better, back to the Land of Melody and I can and one hands and make you another visit. tiny person spoke, Mildred suddenly de- Good-bye for a while; do not forget the Land of Melody and the Little Scale "If teacher had only made me like the Fairies who have tried so hard to help scales by talking that way, they would not you with your music."

Mildred awoke with a start, Had she been dreaming?

So you way of my part was the sales had with etterry Christmas and a Happy New Year ..

### Who Knows?

1. What is a pipe organ? 2. What is compound time?

3. What is the greatest number of lines ever used in the staff? 4 Who was Christoph Gluck?

5. When was Debussy born? 6. What is a clavichord? 7. Who wrote Cavalleria Rusticana? 8. What is meant by Tutta Forza?

9. What is a libretto? 10. From what is this taken?

### 841111111111

### Answers to Last Month's Questions

1. There are twelve half tones in an

2. Rubinstein was born in 1830 3. Maestoso means majestic.

4. The Queen of Sheba is an opera by Gonnod 5. A chorus is a body of singers, and

also a composition to be performed by a body of singers. 6. Guido d' Arezzo is famous for having improved the methods of notation in

the tenth century.

7. Beethoven wrote one opera. 8. Verdi wrote Aida.

9. Monteverde was an Italian composer of the seventeenth century. 10. Träumerei-Schumann.

### The Game of Address

WHAT, for instance, would happen if we did not know the name and country, city, street, and house number of a friend we were going to visit?

Why, we could not find him, Can you play a piece without knowing the name, key, time, signature, first note and fingering of the piece? No, is the answer

Well, just for fun let us play the game of address. The name of the piece is the name of

VOUR friend He lives in the United States of America (Kev)

In the city of New York (Time signature). On Central Avenue (Name of First

At Number 2635 (Fingering of First In this way a young pupil will with

ease and lots of fun unconsciously form the habit of going through the correct formality of beginning a new piece. Local names of cities and streets can always be substituted for the above-given

Junior Etude Competition THE JUNIOR ETUDE will award three

on the strings-it is the voice of the soul. GAIL CROFT (Age 14),

### Honorable Mention

Evans City, Pa.

EATHEL ROBINSON, Cynthia Hendroft, Sara Miller, Mildred Nichols, Maude Byrd, Katherine Douglass, Alice Weber, Louise Cordy, Marie J. M. Ryan, Kathryn Hood, Velma Davison, William Lerner, Henry Wolff, Jr., Marian Jones, Virginia Marr, Leta Page, Alethea Neal, Louise Jones, Marie Brink, Helen

If Edithe J. Lainhard had given her age she might have been a prize winner.

#### Answer to October Puzzle e-Bony; f-East; 1-Edge; s-Trap;

s-Harp; c-Over; a-Void; 1-Ease; s-Nags. Composer, Beethoven. Prize winners: Katherine Byrd (age

14), Calhoun, Ga.; Doris Christe (age 14), Norfolk, Va.; Frances E. Smith (age 14), Washington, D. C. Honorable mention: Lawrence Ettleson

Meredith Thomas, Abbie Rollins, Charlotte Tegarden, Sarah Hampshire, Edna Levy, Catherine Stouffer, Vincent Aita, Mildred Irma Levitan, Laura C. Putnam, Florence Shipman, Ethel Fulper, Isabel Hesse, Eleanor Sullivan, William Geb-Richard B. Haines, and Marie

### Puzzle

By Rose Bink (Age 13)

The answers of the following are terms used in musical notation:

1. Something used in prisons. Something used by farmers. 3. Something raised in gardens.

4. Something used by shepherds, Something used by men and boys.

Something with which people buy. Something the weary love,

8. How some people are,

### Exchange of Ideas

By Gertrude Greenhalgh-Walke. Turny is some excuse for the grub

The great composer, Beethoven, used when it shuts itself up in a chrysalis beto spend much of his time in the woods cause at some future time it will issue as and there get inspiration for his symglorified being. There is no excuse, however, for the musicians who encir-Music has given great courage to solcle themselves with tightly woven walls diers in time of battle, and the Highof diffidence or indifference so that they landers of Scotland have been known to are separated from the rest of mankind. win great victories under the influence Mix with your fellow-men. Get new

ideas by the good old process of barter and exchange. Because you play the in common with the drummer. Perhaps he can excel you ten-to-one in rhythm. I learned one valuable little point from a drummer. When he had long rests of five or ten measures he counted them thus 1234, 2234, 3234, 4234, 5234, 6234, 7234, 8234, 9234, etc. This counting was a great help to me in duet playing. He also told me that conductors beat time often with one beat to the entire measure when the tempo is fast. In many pieces it is a mistake to count the beats in the measure where the notes in one hand have a different rhythm from those in the other hand. The following example from A la bien Aime of Schuett is naturally much more readily played when counted in that fashion

### Musical Moments

Old King Cole

Was a merry old soul, ness are so closely allied to pain and sor-And a merry old soul was he. He played on his pipes, And he played on his drums. And always music is more than the moving of the hands, or the vibration of

And he played on his fiddles three,

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### Music Satchels as Christmas Gifts

We have selected a few of our leather Grove's Dictionary music satchels for special Christmas offerings. Prices of all leather goods are very high and the following have been cut for the special holiday season, but will be increased in price the moment the senson is over. We have not a great many of these satchels on hand and have purchased all that we could, a strange state of affairs, but unfortunately true,

The Brief Style Bag, almost universaily carried by professional people today, is the most popular. It comes in is your and black made of smooth finish cowhide, and our special price, cash with the order, is \$15 each.

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#### Folios of Music as Excellent Gifts for Music Students

It is impossible to give as great a value in any other one way than one of our great varieties of collections of music. Under almost the same head as above on page 829 of this issue will be found a selected list of the best folios of music which we publish. They cover a great variety of classifications, something to suit everyone both as regards style and suit everyone both as regards style and difficulty and every volume contains an immense wealth of material. In these volumes the ordinary method of making has not been used. Our method is to pick cut the nest selling, the most popular compositions on our catalogue, the best compositions by the standard composers and the great masters and to make as large a volume of this meaty material as can be

give i for the low price harged.
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One word more and that as to price. It s always our intention to make these holiday offers real bargains, to sell them for each up until January 1st of each year at the very lowest price possible and to pay the postage in addition. The price offer this year is the lowest comparative unreasonable increase in the manufacturing cost of everything, until January 1st we will retain the old prices. Do not overlook this fact; these are not words; this means the saving of not a small amount on every hook. The prices are not increased, the discount is greater than given at other times and the postage ex-pense is included.

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#### The Studio Versus the Home By Mrs. H. B. Hudson

\*WHY do I prefer teaching in my they have just purchased at a dry goods possibly the following actual but that I will appreciate the honor. experiences may answer the question:

that I nearly upset the statuary on my everything is so upset." say to the piano, and the pupil has afficulty in seeing the notes, to say times by the mother, who really loves nothing of the small figures used for the me, bringing me choice viands, candy

a light, cheerful parlor, but with a temperature above ninety degrees.

At the next place the room is so cold that I wonder if the child shivering in her dainty white frock trying to do "technique" with almost frozen fingers, it was lesson day!" will really survive this heroic treatment and become a Pianist.

Ettle daughter on an errand; surely, she will return before VERY long;" which she does in about half an hour.

pleasant, helpful one, and winning my as we are intent on holding the hand in don't act so nervous - she is such a nervous child."

cadio rather than at the homes of my store at four cents a copy, not dreaming

At another home I am asked to wait The parlor of the first home into till the child finishes his breakfast "bewhich I am ushered is so dimly lighted cause there was a party last night and

The next lesson is interrupted several and flowers, and a newspaper article to The next home is quite the contrary; read about "John's promotion in school." My next experience is to find the

mother and child away at the moving pictures; so, after waiting nearly an hour, they return, and the mother exclaims, "Dear me; I entirely forgot that

In another parlor a tiny oil stove, with its distinctive odor and smoke, is trying At another home a sweet-faced mother to take the chill off the temperature on answers my ring, saying cordially, a cold March day. The mother has a my fur coat, saying, "there; I guess My next pupil is very talented, and is

My next pupil is a dear, sensitive lit- to take an extremely difficult, classical tle girl who waits my coming with selection. This lady is the mother of trepidation, because it is to be her first three little "cherubs," all of whom come lesson. Her mother is present all the tramping into the parlor. I mildly sugdecide whether she is qualified to in- but my lady says, "oh, the maid is busy; struct her child (mother does not know I don't mind their staying here if they are one note from another). I begin the les- only good, and they will be, surely." In son with the hope of making it a real the midst of the most intricate portion of the composition the ominous silence litle pupil's love, so essential at the start, when the over-anxious mother braks in—"Now, Mary Ann, do sit up haven't I told you never to take my straight" (to me) "she has such a bad choice European curios out of the cab-labit of bending over." I then resume, inet? Now, you must be good while trying to teach and interest the little mamma takes her lesson." Just as I again one, and again we hear the voice, "Mary think we are progressing finely—a little Ann, stop swinging your feet." Then, scream—the mother rushes to the scene of action just in time to save her beaugood position and raising the fingers, tiful parlor lamp and her dear boy's suddenly is heard, "Mary Ann, pay attention to what your teacher tells you, and under way when, "What is that noise? Oh-oh-you dear, naughty dog, to bring your greasy bone in here onto my At another place I am expected, at the Wilton carpet!" "Well, now, I think dose of each lesson, to entertain the that I understand what to do for the

family with their favorite selections, and next time, and, really, I do SO ENJOY some LOVELY (?) ragtime music that MY LESSONS."

### Fingernails and Piano Playing By Mrs. René L. Becker

"STRIKE the key with that part of the then filing them into a pointed, cat-like tager tip just behind the fingernail." claw, they not only look ridiculous, but How many times have you heard that greatly interfere with the proper posiadvice in books on piano playing? This, tion of their hands. A pianist has to dent has his fingernails cut right.

owever, is not possible unless the stu- forego the extreme style of manicuring, and never allow the nails to get Girls, in particular, need to be re- long. Rather trim and file them to the minded if they have acquired the fash- shape of the finger ends and you will ion of allowing their fingernails to grow obtain the proper finger balance whose well beyond the tips of the fingers and concomitant is correct hand position.

### Unforgivable Keyboard Habits

By Ira M. Brown

Avoid useless and "flowery" motions the other hand, do not try to look like while playing. Confine your gesticula- "the great stone face" with features of tions to elocution if you must gesticulate. granite. Make your audience admire Avoid rigidity. This often comes from you, not sympathize with you. trying to keep the body motionless while body is rigid.

blunder they make by grimaces. On things, do not look stiff.

Your teacher can only suggest, you alone can compel. Expressed differently, your teacher is your bank, you go to him and draw money in the shape of lessons. Do you spend your money carelessly, or do you show him when you return that you have made a profit?

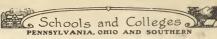
Avoid "flopping" when at the keyboard.

playing. Rhythm is impossible if the Some players look for all the world as though they had a bad case of curvature Avoid frowns when you make mis- of the spine. Sit with the shoulders lakes. Many players advertise every erect and the chin in, but, above all

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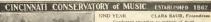
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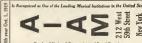
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### "Siamese-Twin" Hands

By L. Y. Atherton

HANS VON BÜLOW used to speak of the Siamese Twin development of the hands He meant that in the average piano work there is so much of technical drill that has little to do with making the hands independent. If one hand moves in one rhythm the other hand is naturally inclined to move in the same rhythm. I is just as if one of the Siamese Twins were asked to dance, the other would have to dance also; and one could not waltz while the other went through the lancers.

The only cure for Siamese-Twin hands is polyphonic work. For this many teachers use Bach, while others with young pupils use the Kunz Canon's, Konrad Max Kunz, the composer of this series, was born at Schwandorf, in the Bayarian Palatinate, in 1812. Most of his life was spent as a conductor of singing societies and in teaching. He wrote many male quartets which were popular in their day. His idea of devising 200 short canons that could offer very unique finger drill, is the one thing which makes him known in this present day, There can be no doubt that these ingenious devices, each one of a few measures length, make the hand of the student far more independent than many socalled finger exercises. One hand takes the rhythmic theme first, and then the other repeats the same theme a few notes later. To get both going together smoothly is often something which taxes the patience very severely. Indeed some of the little canons seem actually defi

### Long Studies or Short Studies

By M. C. B.

THERE is a difference of opinion among teachers in regard to the comparative usefulness of long or short studies. Much has been said of late in favor of short studies and exercises. In practice, it will be found much easier to interest pupils who are somewhat advanced, in longer studies than in very short ones.

To drive benefit from a short study should be played over a number of times. This is something that immature pupils greatly dislike to do. In the larger etude, or exercise, the same difficulty is presented many times, and as much benefit is derived from playing it a few times, as would be obtained by playing the short one many times. For example: Czerny, Op. 821, 160 Eight-Measure Exercises for the Pianoforte, contains a fine epitome of piano technic, but many students use this book without arriving at any technical proficiency. Czerny, Op-740, is sometimes neglected on account of the length of its studies. As a matter of fact, however, this work is greatly conducive to improvement in technic, and is extremely attractive to pupils, who frequently make the extraordinary statement, that they like the exercise book better than their pieces.

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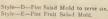
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